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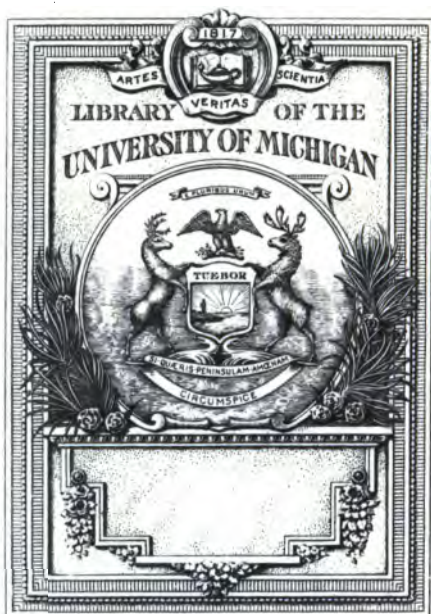
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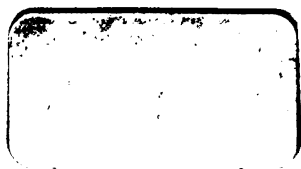
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EURIPIDES
IPHIGENIA IN TAURIS

JERRAM

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Clarendon Press Series

EURIPIDES

IPHIGENIA IN TAURIS

EDITED

WITH INTRODUCTION, NOTES, AND CRITICAL APPENDIX

FOR UPPER AND MIDDLE FORMS

BY

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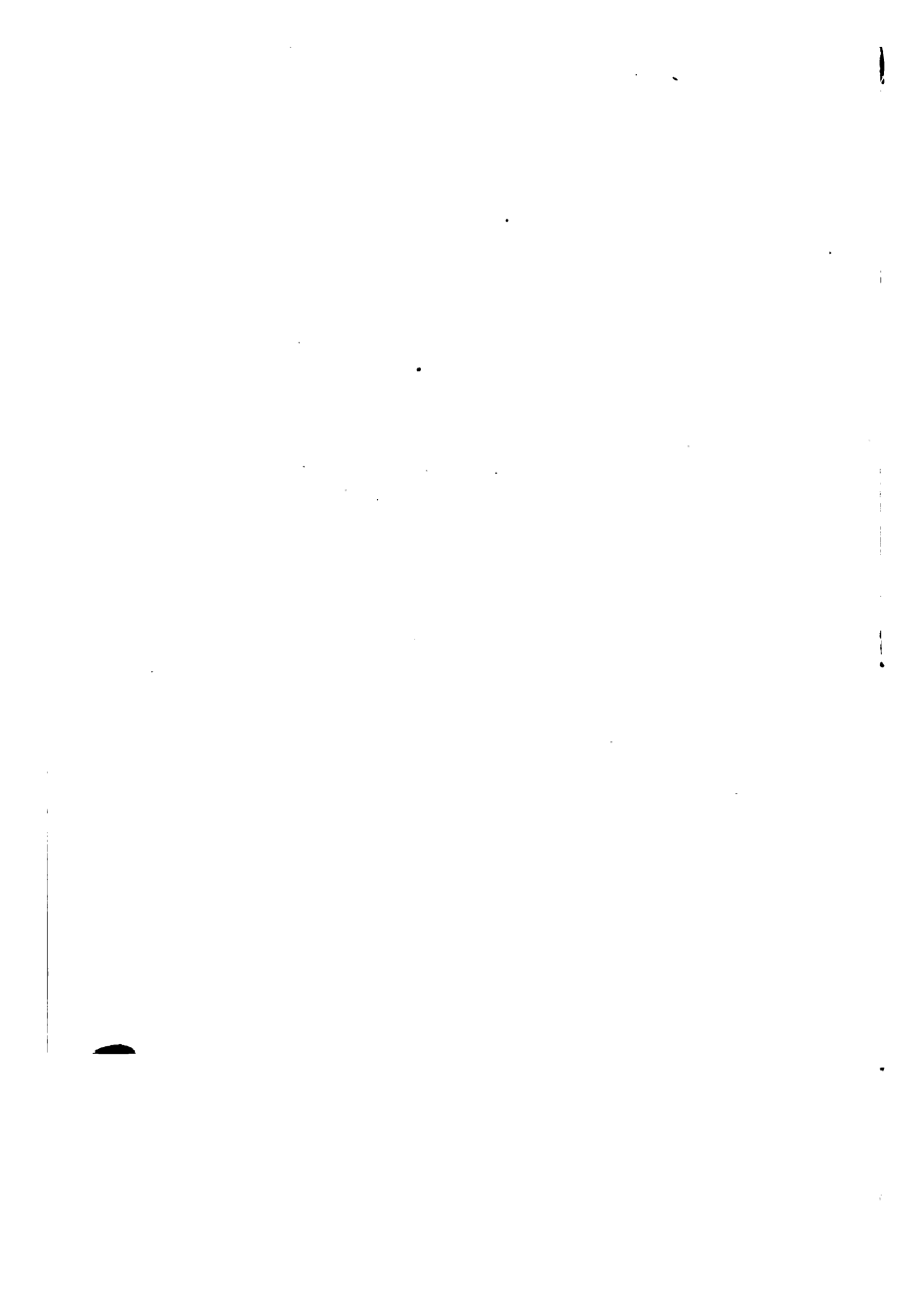
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INTRODUCTION.

Probable date of the play.—Summary of the plot.—Goethe's *Iphigenie auf Tauris*.—Characters compared.—The *deus ex machina*.—Legendary sources of the play.—Other dramas on the same subject.—MS. authorities and previous editions.

THE exact date of the *Iphigenia in Tauris* is unknown, but the evidence of style, chiefly metrical¹, marks it as a production of the poet's later days. If the allusion in ll. 574, etc., to the soothsayers be rightly considered, like the corresponding passage in the *Helena* (744–748), to refer to the Sicilian disaster, the year 413 or 412 B.C. may be assigned as a probable date; indeed the general resemblance in plot, style, and construction of this play to the *Helena* makes it likely that the two were produced about the same time². In order of events the *Tauric Iphigenia* follows the *Iphigenia in Aulis* at a distance of about twenty years; but there is no close connexion between the two dramas, the latter of which was probably composed in 406, but not exhibited until after its author's death.

The scene of our play is laid in the Tauric Chersonese, now the Crimea, at or near the modern Balaclava. Hither Artemis had conveyed Iphigenia from the sacrificial altar at Aulis, and made her the priestess of her own temple among the Tauri, her

¹ As shown, for example, in the free use of 'resolved' feet and other licences in the choric metres, especially in the 'Glyconic' system; also in the introduction of trochaic tetrameters ll. 1202, etc. See note there.

² The quotation of the opening line of the *Iphigenia* (Πέλοψ . . . Ἰππίους) by Aristophanes in the *Frogs*, l. 1232, proves nothing as to its date, since that comedy did not appear till B.C. 405, about a year after Euripides' death.

office being to consecrate for sacrifice all strangers¹ who landed upon that inhospitable coast. In the course of the prologue Iphigenia relates a dream, which she is constrained to interpret as announcing the death of her beloved brother Orestes, whom she had left an infant at Argos. She resolves to offer the last rites to the dead, and retires within the temple to summon her attendant maidens, who form the Chorus of the play. On the stage thus vacated appear Orestes and his faithful comrade Pylades, who have just arrived by sea, in obedience to the Delphic oracle directing them to remove the image of Artemis from the Taurian temple and convey it to Greece. By this means Orestes is to be released from the persecution of the Furies consequent upon his mother's murder. They begin to reconnoitre the surroundings of the temple, but determine not to attempt an entrance before nightfall. The Chorus in turn with Iphigenia sing a dirge, during which libations are offered to the shade of Orestes. Suddenly a herdsman rushes in from the shore, announcing the arrival of two Greek strangers, and bidding Iphigenia prepare at once for the sacrifice. He relates the circumstances of their capture, how after a valiant resistance they had been at length overpowered and taken before the king, who had sent them hither. The priestess orders them to be brought in, and in a touching soliloquy declares her altered feelings towards strangers. Hitherto she had been wont to pity her victims, but now the presentiment of her brother's death, added to the recollection of her father's cruelty, has steeled her heart against softer emotions. After a short ode by the Chorus, expressing their desire to learn who the strangers are and their own earnest longings for home, Orestes and Pylades are led in manacled for the sacrifice. Iphigenia's stern resolve now gives way to compassion; she asks Orestes his name and country, and by a series of questions learns the facts relating to the fall of Troy, the return of Menelaus with Helen, and the fate of the other Greek chieftains, including the murder of Agamemnon by his faithless wife. Orestes is not dead, as she had supposed, but an exile and a wanderer. It

¹ Euripides, following Herodotus, says 'all *Greek* strangers.' See l. 39, note.

occurs to Iphigenia that one of the captives may consent to purchase his life by undertaking to convey a letter for her to Argos, addressed to Orestes. Her proposal occasions the well-known contest of friendship between the pair, each insisting upon his own life being sacrificed to save that of his comrade. At last Orestes prevails, and Iphigenia, returning with the letter, binds Pylades by an oath to deliver it safely; but to make doubly sure in case of accident by shipwreck, she communicates its contents to him by word of mouth. The twice repeated mention of *Orestes*, as the destined receiver of her message, causes Orestes to recognise his sister in the priestess who was to be the instrument of his death. Presently, after some minute questioning upon incidents in their family history, Iphigenia too is convinced that her long-lost brother stands before her. On this mutual discovery they give full vent to their joyful emotions, until Pylades reminds them that no time must be lost in taking measures for their common safety. Orestes goes on to relate, how in obedience to Apollo's command he had come to Tauri for the purpose of carrying off the statue of Artemis, and they discuss together various schemes for effecting this difficult enterprise. Iphigenia suggests an adjournment to the sea-coast, with the alleged design of purifying the two strangers from the crime of matricide, together with the image, defiled (as she pretends) by the touch of Orestes. Thus they will be able to get on board their ship with the statue and so make their escape. The maidens of the Chorus are taken into confidence and promise secrecy. At this juncture king Thoas appears on the scene; meeting Iphigenia with the image in her arms he is told the story previously agreed upon, and is further persuaded by the priestess to remain inside the temple, while the supposed rites are being performed on the sea-shore. After some time a messenger arrives from the direction of the coast with urgent tidings for the king. The Chorus at first try to mislead him, but his renewed clamour brings Thoas out of the temple, eager to hear what he has to tell. The messenger relates at some length how Iphigenia had deceived them all by a pretended ceremony, how she persuaded the guards to retire, and being left alone with the captives had released them from their bonds and enabled them

to get on board with the image. The Taurians attempting a rescue had been forced after a severe conflict to give way; presently however the Greek ship had been driven back to shore by contrary winds and could not now escape. Thoas at once orders preparations to be made to recapture the fugitives, and threatens to punish the Chorus for their connivance; when Athena suddenly appearing declares her divine will that Orestes shall convey his sister with the image to Attica, and there re-establish the worship of the goddess with purer rites at Halae and Brauron. She also bids Thoas send the women home to Greece unharmed and free. The king awed by a superior power obeys, and with a favouring breeze, under Athena's escort, the ship speeds on her way.

The plot of the *Iphigenia in Tauris* shows a close correspondence with that of the *Helena*, which must, as we have seen, have been written about the same time. In both plays the turning-point of the action is the mutual recognition of near relations after long absence; in both is presented the spectacle, so congenial to the tastes of an Athenian audience, of a barbarian king outwitted by the superior craft of a Greek heroine, and finally appeased by the intervention of a divinity at the precise moment when the doom of the chief characters seemed inevitable. But the *Iphigenia* is in every essential respect the finer and more interesting play of the two, and has long enjoyed a well-deserved popularity.

Among the many plays that have been composed on the subject of Iphigenia's sacrifice and its sequel¹, Goethe's *Iphigenie auf Tauris* deserves more than a passing notice. In this drama Thoas is represented as Iphigenia's lover, and it is only in consequence of her refusal to return his advances, that he insists upon the ancient rites of human sacrifice, long discontinued as a favour to the priestess, being at once resumed. An opportunity is afforded by the arrival of the strangers, and the two following Acts of the play are occupied with the touching interviews of Iphigenia with Pylades and Orestes, leading to the mutual recognition of brother and sister. This however is effected, not, as in Euripides, by the expedient of a letter, but by a repugnance on

¹ See the list on pp. xvii, xviii.

the part of Orestes to deceive so noble a creature as the priestess with a false tale¹. Iphigenia then reveals to Orestes that she is his sister; and now brought to face the dreadful necessity of sacrificing her brother, in full knowledge of the fact, she consents for the moment to mislead Arkas, the king's messenger, by the device (borrowed from Euripides) of purifying the image in the sea. When however Thoas himself appears, she will not carry the deception farther, but tells him who the strangers are and their purpose in coming thither. Moved by Iphigenia's pleading Thoas consents to the release of Orestes and his friend, but he will not part with the image; and this final difficulty is removed by the idea suddenly striking Orestes that Apollo's oracle might bear a double interpretation. 'When,' says he, 'the oracle bade us bring back the *sister* to Greece, we referred the command to Apollo's sister, but he intended *thee*²,' viz. Iphigenia. Thereupon Thoas allows the strangers to depart with the priestess, dismissing them with a curt 'farewell.'

The drama, of which the foregoing is a brief sketch, presents a striking contrast to the *Iphigenia* of Euripides. The two plays do not indeed admit of comparison. Goethe's Iphigenia is one of the noblest poetic creations of any period of literature, yet from a Greek point of view she is an impossible character. Her distinguishing trait, that extreme truthfulness which induces her to risk the sacrifice of her brother's life rather than deceive Thoas, would have been regarded by Euripides and his countrymen as the merest infatuation. *His* Iphigenia, from the moment of the recognition, is devoted to the one object of saving Orestes and herself from destruction, and of aiding him in his avowed

¹ 'Ich kann nicht leiden dass du, grosse Seele,
Mit einen falschen Wort betrogen werdest.
Ein lügenhaft Gewebe knüpf' ein Fremder
Dem Fremden, zwischen uns
Sei Wahrheit!' (Act iii. Scene 1.)

² 'Er sprach:
"Bringst du *die Schwester*
Nach Griechenland, so löset sich der Fluch."
Wir legten's von Apollens Schwester aus,
Und er gedachte *dich*.' (Act v. Scene 6.)

enterprise. She will not indeed consent to slay the king, who has been her host and to some extent her benefactor, but she has no scruples about misleading him by a false tale, when no other resource is left. Goethe however has enlisted our sympathy on behalf of Thoas, by representing him in the ideal character of a noble and generous prince, dignified, yet tender in his affection for the priestess, whose gracious influence had wrought upon him for good¹; whereas Euripides introduces him as a superstitious barbarian, whose credulity readily exposes him to deception by an apparently simple artifice.

In the first half of Euripides' play our interest is engrossed by the noble contest of friendship between Orestes and Pylades, afterwards by the accomplishment of the plans laid for their escape and the deportation of Iphigenia with the statue of Artemis. The former scene was necessarily omitted by Goethe, according to whose plot neither of the friends is called upon to lay down his life to save the other; in the latter, the German poet has managed to avoid the main difficulty of the situation by his ingenious device of the mistake about the 'sister' intended by Apollo's oracle. No such solution of the problem would have been possible to Euripides, for whom the removal of the image from Tauri and its establishment in Attica under new auspices was an essential element in the story².

The characters in the German drama are intended to pourtray an almost ideal perfection; those of Euripides, on the contrary, are more true to nature, and in their leading features Hellenic. His Iphigenia is a loving tender maiden, filled with earnest longing for her native land, and loathing the cruel office that compels

¹ 'Nur du hast mich mit einer Freundlichkeit,
In der ich bald der zarten Tochter Liebe,
Bald stille Neigung einer Braut zu sehn
Mich tief erfreute, wie mit Zauberbanden
Gefesselt.' (*Thoas to Iphigenia*, Act i. Scene 3.)

² 'Id ante omnia tenendum est, Euripidem necessario curare debuisse, ut non solum Iphigenia e Taurica abduceretur, sed asportaretur etiam simulacrum Dianae. Sic enim ferebat fama, colebantque id signum Attici Halis, in quem locum ab Oreste delatum credebatur.' Hermann, *Praef.* p. vii.

her to shed the blood of human victims. Her love for Orestes, upon whose fate the interest of the plot is centred from the beginning, is awakened by the presentiment of his death conveyed to her mind in the dream. Believing that with him is lost all hope of deliverance and restoration, she for a moment relapses into a sterner mood; and thus the very intensity of her regret causes her, all unconscious of his presence, to steel her heart against the man she loves most dearly¹. But even while she speaks, her old self returns; she reprobates the horrid custom of the country, and when the strangers are brought before her, she commiserates their sad fate and readily suggests a plan of escape for one of them. In what follows after the recognition Iphigenia appears to us in a less favourable light, and modern sentiment may incline with Goethe to condemn her conduct towards Thoas as treacherous and ungrateful. But, as we have already observed, no such scruples could have occurred to the minds of the original spectators, who must have heartily applauded this scene.

Orestes and Pylades are a pair of noble-hearted friends, whose mutual affection has become proverbial. The former is resigned to his fate as long as it seems inevitable, fearless of death, yet prompt to avail himself of the means of deliverance; the latter, hoping against hope, is ever ready to cheer his desponding friend, firm in the confidence that Apollo's oracle will not fail, nor fortune always prove unkind².

Of Thoas we have already spoken in our review of Goethe's *Iphigenie*. He is in many respects the counterpart of Theoclymenus in the *Helena*, but a far less repulsive character. He seems, for anything we know to the contrary, to have ruled his people well, and to have treated Iphigenia with the consideration due to her sacred office. It is in fact his simple-minded religious faith that makes him yield unsuspectingly to the stratagem of the priestess, and finally to abandon his schemes of vengeance at the command of Athena.

The appearance of this goddess as a *dea ex machina* had a two-

¹ See note to l. 350, on the 'irony' of this situation.

² Cp. l. 721 ἀλλ' ἔστιν, ἔστιν ἢ λίαν δυσπραγία
λίαν διδούσα μεταβολὰς, ὅταν τύχη.

fold object. The first is in accordance with a recognised principle of ancient dramatic art (largely adopted by Euripides¹), which allowed the special interposition of a deity to solve the complications of a plot insoluble by ordinary means. Horace's rule is well-known—'nec deus intersit, nisi dignus vindice nodus inciderit' (*A. P.* 191). In the present instance it is true that the poet himself created the *nodus* by introducing the storm at sea, which prevented the fugitives escaping; but he doubtless felt that to allow the artifice of the Greeks to succeed on its own merits, without any compensation to the feelings of the injured king, would have made an unsatisfactory conclusion. For this purpose an authoritative declaration that the whole issue of events was subject to a higher power, to which all, Thoas included, must submit, was indispensable. It was necessary too to provide some means of escape for the women of the Chorus, who would otherwise have been left to the cruel fate that threatened them².

Secondly, Athena, the patron goddess of the Athenians, is represented as the founder of a certain time-honoured custom of their Court of Areopagus³, and as the exponent of the origin of existing local rites connected with the worship of Artemis in Attica. These, as constituting what is termed the 'ætiological'⁴ interest of the play, we will proceed to examine more particularly.

Among the objects of primitive Pelasgian nature-worship was a moon-goddess, designated by various titles, but especially by those of *Iphigenia* and *Tauropolos*. As many of her attributes resembled those of Artemis, the two deities early became identified; hence she appears under the united names of Artemis-

¹ The 'deus ex machina' appears in six other plays besides the present one—the *Hippolytus*, *Supplikes*, *Orestes*, *Electra*, *Ion*, and *Helena*; probably also in the *Iphigenia in Aulide*, but the genuine conclusion of that play is lost.

² Ἰμᾶς δὲ τὰς τῶνδ' ἱστορίας βουλευμάτων
γυναῖκας αὐθις, ἥνικ' ἂν σχολὴν λάβω,
ποινασόμεθα (l. 1431).

³ See ll. 1470, etc., also 962-967 and notes.

⁴ From *aiṛía*, 'cause' or 'origin'; hence *ætiology* traces the derivation of modern ceremonies and customs from their original sources in ancient heroic legends.

Iphigenia and Artemis-Tauropolos. The first epithet, 'ἰφι-γένεια, simply means the 'strong-born,' that is, the 'mighty'; and has much the same import as that of *Μεγάλη θεός*, commonly applied to the same goddess. The second, *Ταυρο-πόλος*, was symbolical of the *horned* moon, and means 'rider of the bull;' accordingly at Amphipolis and elsewhere she was represented as a maiden sitting upon a galloping bull. The principal seat of her worship was the eastern coast of Attica: where, at Halae Araphenides, a yearly festival was held called the *Tauropolia*, and at the neighbouring Brauron there was a temple of Artemis Brauronia, originally called *Iphigenia*. There is no doubt that in both places the primitive worship of this goddess included human sacrifices, in place of which certain symbolical customs were substituted in a more enlightened age. Thus at Halae a man was led as a victim to the altar, and blood was drawn from his neck by a sword-scratch (l. 1460); while at Brauron every five years young Attic maidens were consecrated to the goddess under the appellation of *ἄρκτοι*². The clothes also of women who had died in childbirth were dedicated by their relations in the temple of the Brauronian Artemis (l. 1466).

In the Tauric Chersonese, on the north coast of the Euxine, the barbarians worshipped a goddess called the 'Maiden,' whom Greek travellers, owing to similarity of attributes, were led to identify with their own Artemis. Herodotus (4. 103) gives the following account: 'The Taurians sacrifice to the Maiden shipwrecked sailors, especially Greeks'. The victim is killed by a blow on the head from a club; the body is then thrown over the cliff on which the temple stands (or, as some say, buried); the

¹ Köchly explains it as equivalent to *Geburts-mächtige*, 'mighty over birth,' in reference to her office as protectress of women in childbirth; but the analogy of similar compounds, as *ἰφι-μέδεια*, *ἰφι-άνασσα*, etc., is against this interpretation.

² The original mythological connexion between Artemis, as the moon-goddess, and *bears* is unknown. It is exemplified in the Arcadian story of Callisto changed into a she-bear; Callisto being a favourite nymph of Artemis, and *Καλλίστη* a recognised epithet of that goddess. (Köchly, *Einleitung*, pp. 14, 15.)

³ Cp. l. 39 of the play.

head is impaled on a spike. And the Taurians say *that the goddess to whom they sacrifice is Iphigenia, the daughter of Agamemnon.*' How this last confusion arose we have no means of determining. It obviously had a Greek source, and may possibly have arisen from the resemblance of the older name *Iphianassa*¹ to that of *Artemis-Iphigenia*, who had a temple at Aulis as well as at Brauron. At all events there was an early tradition that Iphigenia, Agamemnon's daughter, had been rescued from Aulis by the goddess to whom she was about to be sacrificed, and conveyed to the Taurian land; thus what had originally been a designation of Artemis herself became that of her priestess there. Lastly, the accidental likeness of the names *Ταυρική* and *Ταυροπόλος* to *Tauri* caused a very natural error as to the meaning of those epithets when applied to Artemis at Halae, their true meaning and derivation having been long forgotten. At the same time, the transference of the legend respecting human sacrifices to the barbarous shores of the Euxine found a ready acceptance with the Greeks, who thus relieved their progenitors of an imputation so repugnant to the humanity of their own times.

The story of Iphigenia's sacrifice at Aulis is not found in Homer, to whom even her name appears to have been unknown. He mentions three daughters of Agamemnon, viz. Chrysothemis, Laodice, and Iphianassa; but in the *Cypria*, one of the later 'Cyclic' poems attributed to Stasînus, Iphigenia is added as a fourth. It was from this poem that Euripides got the materials for his prologue; but it assigns a different reason for the detention of the fleet², and contains the significant addition to the Taurian part of the legend, that Iphigenia, when conveyed thither, was made *immortal*³.

With the above myth our poet has combined the popular tale of the matricide Orestes, and of the removal by his means of the hereditary curse imposed on the house of Tantalus⁴. This also

¹ Homer, *Il.* 9. 155, 287. Cp. Lucretius 1. 85.

² See note on l. 21.

³ The connexion (or confusion) between her divine and human character is once recognised in this play, at l. 1465, where Athena declares that the offerings of women's clothes are to be presented to Iphigenia herself.

⁴ See note on ll. 1-5.

is a post-Homeric development of the original story. In the *Iliad* nothing is said of any feud between Atreus and Thyestes, but, on the contrary, the sceptre is represented as passing from one to the other in peaceful succession, and from Thyestes to Agamemnon (*Il.* 2. 104-107). In the *Odyssey* (4. 514, etc.) Menelaus tells Telemachus how Aegisthus slew Agamemnon after the fall of Troy, and how he was slain in his turn by Orestes (1. 298); but the murder of Clytaemnestra by her son is nowhere mentioned. This incident and the consequent persecution of Orestes by the Furies were related in the *Oresteia* of the lyric poet Stesichorus (*circ.* 600 B.C.), and probably also in the *Nostoi* of Agias more than a century earlier. The addition of Pylades as the faithful companion of Orestes and the famous contest of friendship, upon which so much of the modern interest of the play depends, is probably due to Euripides. But the incident of Orestes' domicile, when an infant, with Strophius the father of Pylades is noted by Pindar in his 11th Pythian ode, l. 51 *ὁ δ' ἄρα γέροντα ξέρον Στρόφιον ἐξίκετο, νέα κεφαλὰ, Παρνασσὸς πόδα ναίοντα*. Homer on the contrary says that Orestes returned to Mycenae from Athens (*ἀπ' ἀπ' Ἀθηνάων*) after seven years' absence, to take vengeance upon Aegisthus, his father's murderer.

The *Iphigenia in Tauris* is the last of Euripides' plays having for their theme the fortunes of the Pelopidae, or royal house of Mycenae. Preceding it, in the order of events, are the *Electra* and *Orestes*, which deal with the vengeance of Orestes upon his mother and Aegisthus for the murder of Agamemnon, and its immediate results. The *Iphigenia in Aulide*, as we have seen, stands first of all the plays founded on the tale of Troy, though latest in order of composition. In the choice of his subject Euripides appears to have been preceded by Aeschylus and Sophocles, each of whom wrote an *Iphigenia*, the latter also a tragedy called *Chryses*, apparently in continuation of the Euripidean story of Iphigenia and Orestes after their escape from Tauri, but with a different sequel. Aristotle (*Poetica*, ch. 17) mentions an *Iphigenia* by one Polyidus, of whom nothing else is known, but who is supposed to have lived about 400 B.C. In Latin Pacuvius wrote the tragedy of *Dulorestes*, containing the celebrated scene between Pylades and Orestes, which, as we learn from Cicero (*De Amicitia*, 7. 24),

was highly applauded¹. Passing to modern times, we have Racine's once renowned *Iphigénie en Aulide*, a presentation of ancient Greek characters in a modern court dress. In this play the slaughter of Iphigenia is avoided by the substitution of Eriphyle, daughter of Theseus and Helen, who is sacrificed at the last moment in place of the heroine by the inspired command of Calchas². A *Tauric Iphigenia* by the same author, in which Thoas (like Theoclymenus in the *Helena*) became Iphigenia's devoted lover, was begun, but never completed. Afterwards came Gluck's two famous operas, a play by Guimond de la Touche (1757), and lastly Goethe's *Iphigenie auf Tauris* (1780-1787), of which an account has already been given.

Our sole authorities for the text of this play are two MSS. of the 14th century; the Codex Palatinus in the Vatican Library, and the Codex Florentinus (known as Flor. 2) in the Laurentian Library at Florence. These Codices are marked by Kirchhoff *B* and *C* respectively, but in the footnotes to the text of this edition I have used for distinctness the abbreviations *Cod. Pal.* and *Cod. Fl.* Neither of them is of first-rate authority, and the corruptions and interpolations in this, as in other plays depending solely on these two MSS., have exercised the ingenuity of critics for successive generations. Many received corrections are due to the older editors, Seidler, Markland, Musgrave, Barnes, etc., selections from whose notes are to be found in the *Variorum* editions, down to Hermann (1833), to whom we owe the brilliant emendation (among others more or less valuable) of *παλιμπριμνηδόν* in l. 1395. Next to these come the editions, with Latin or German notes, of Badham, Hartung, Schöne (1851), Klotz upon

¹ 'Qui clamores tota cavea . . . quum, ignorante rege uter esset Orestes, Pylades Orestem se esse diceret, ut pro illo necaretur; Orestes autem, ita ut erat, Orestem se esse perseveraret.'

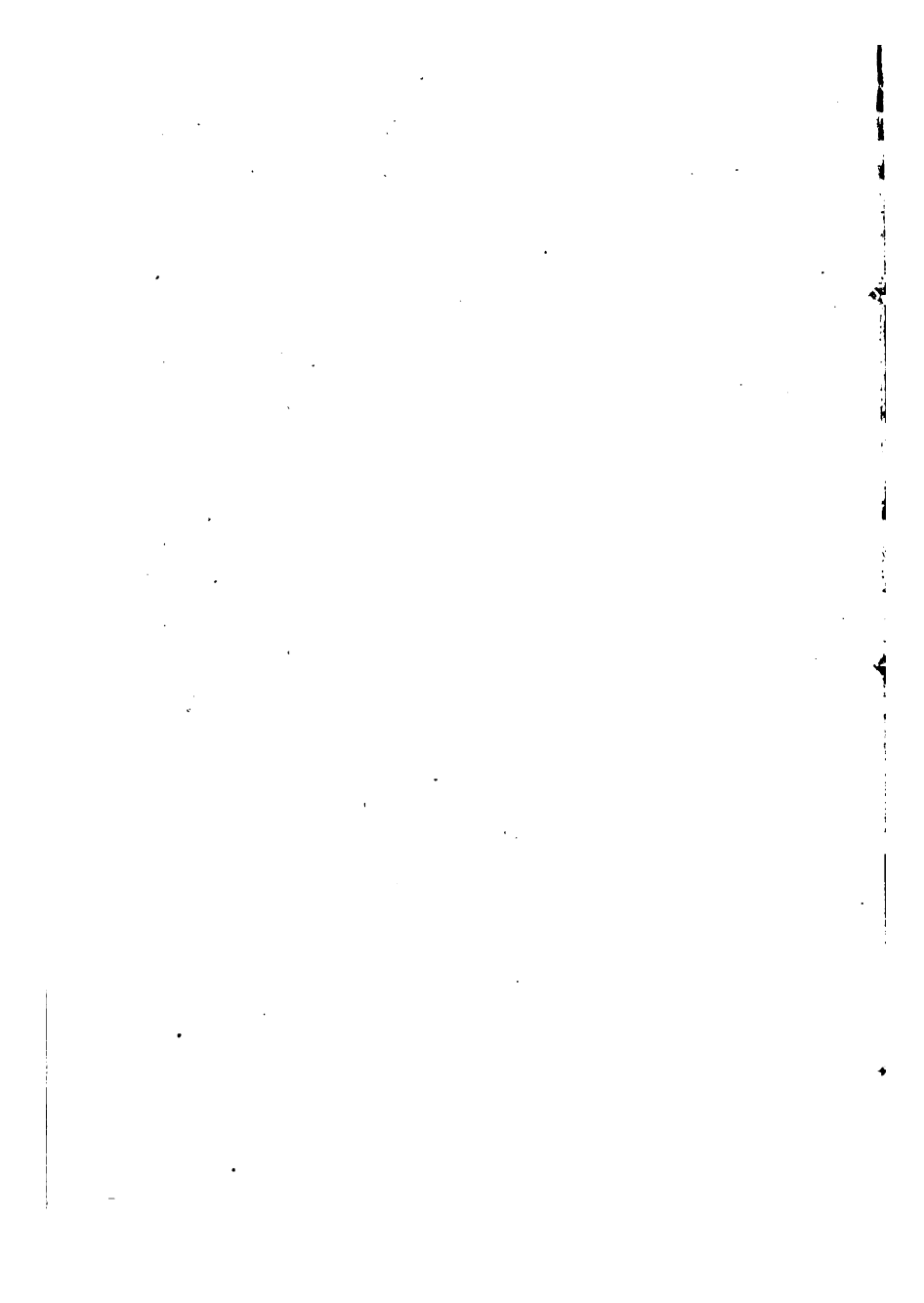
² 'Je puis dire que j'ai été très-heureux de trouver dans les anciens cette autre Iphigénie, que j'ai pu représenter telle qu'il m'a plu, et qui . . . mérite en quelque façon d'être punie, sans être pourtant tout à fait indigne de compassion.' *Préface* by Racine.

Pflugk (1860), Weil in French (1861), and (for the text only) Kirchhoff (1867), Dindorf in the *Corpus Tragicorum* (1870), and Nauck's latest recension in the Teubner Series (1879). The German commentaries of Köchly, founded on Schöne (1863-1872) and of Wecklein (1876), are full of valuable matter by way of exegesis and illustration, and I am mainly indebted to both these editors for the account given in this Introduction of the myth of Artemis-Iphigenia and its development. Among English editions I have of course consulted Paley's well-known commentary in the *Bibliotheca Classica*, as well as the latest one by Mr. England, of the Owens College, Manchester (1883), whose nearly exhaustive list of various readings and corrections has been of great assistance in the construction of my Critical Appendix and the footnotes appended to the text.

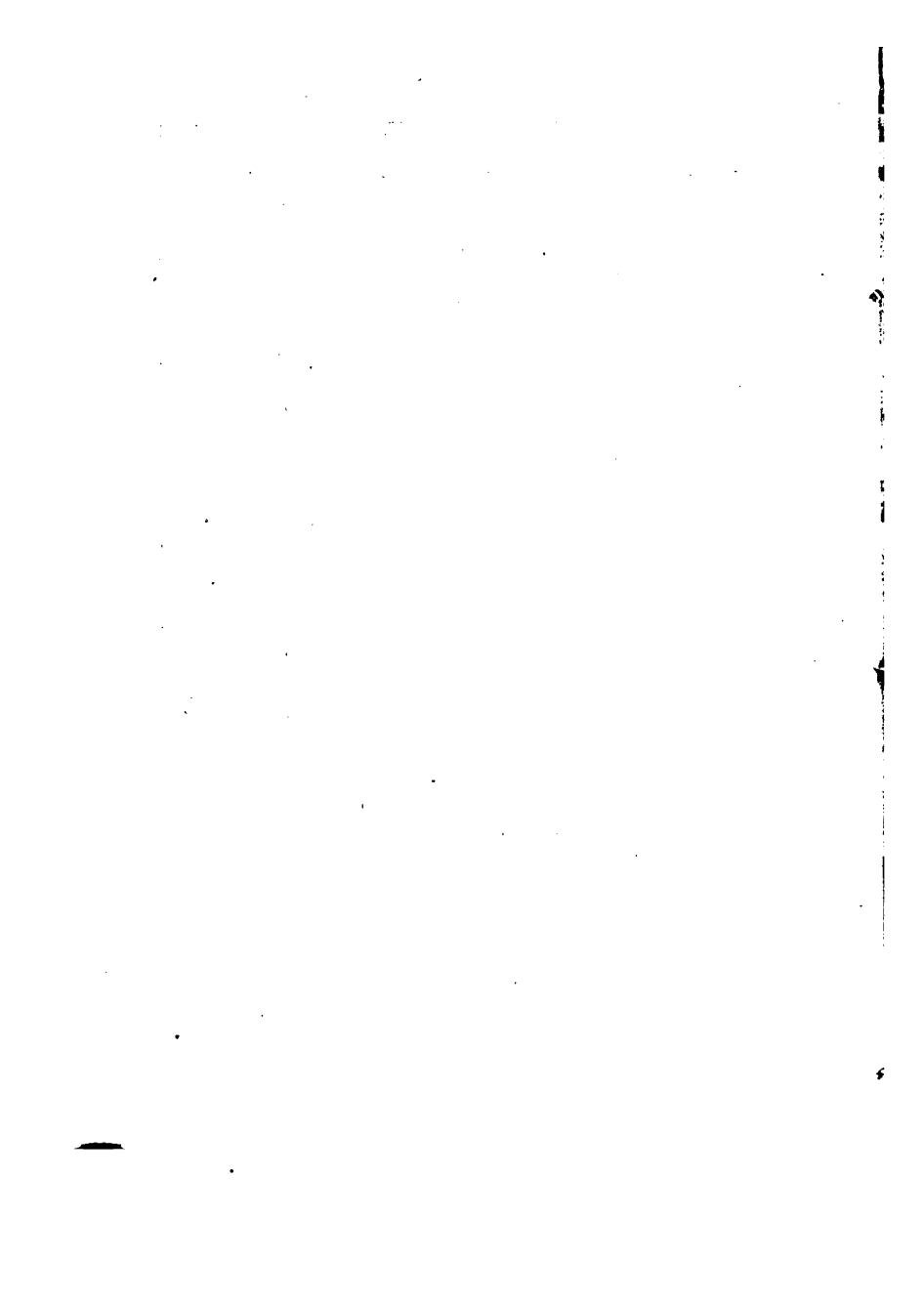
As the notes in this edition are intended for moderately advanced students, information upon ordinary points of grammar has been for the most part withheld. To save needless repetition I have given occasional references to my editions of the *Alcestis* and the *Helena*, both published in this series.

CHARLES S. JERRAM.

WOODCOTE HOUSE SCHOOL, WINDLESHAM,
May 1st, 1885.



ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΤΑΥΡΟΙΣ.



ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΤΑΥΡΟΙΣ.

DRAMATIS PERSONAE.

IPHIGENIA.

THOAS.

ORESTES.

MESSENGER.

PYLADES.

ATHENA.

HERDSMAN.

CHORUS of captive Greek women.

ΥΠΟΘΕΣΙΣ.

Ὁρέστης κατὰ χρησμόν ἐλθὼν εἰς Ταύρους τῆς Σκυθίας μετὰ Πυλάδου παρακινήθεις τὸ παρ' αὐτοῖς τιμώμενον τῆς Ἀρτέμιδος ξόανον ἰφελέσθαι προηρείτο. προελθὼν δ' ἀπὸ τῆς νεῶς καὶ φανείς, ὑπὸ τῶν ἐντοπίων ἅμα τῷ φίλῳ συλληφθεὶς ἀνήχθη κατὰ τὸν παρ' αὐτοῖς ἐθισμόν, ὅπως τοῦ τῆς Ἀρτέμιδος ἱεροῦ σφάγιον γένωνται. τοὺς γὰρ καταπλεύσαντας ξένους ἀπέσφαττον.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Ταύροις τῆς Σκυθίας· ὁ δὲ χορὸς συνέστηκεν ἐξ Ἑλληνίδων γυναικῶν, θεραπαινίδων τῆς Ἰφιγενείας. προλογίζει δὲ ἡ Ἰφιγένεια.

ΕΤΡΙΠΙΔΟΤ

ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΤΑΥΡΟΙΣ.

ΙΦΙΓΕΝΕΙΑ.

Πέλοψ δ' Ταντάλειος εἰς Πῖσαν μολὼν
 θοαῖσιν ἵπποις Οἰνομάου γαμεί κόρην,
 ἐξ ἧς Ἀτρεὺς ξβλασθεν' Ἀτρέως δὲ παῖς
 Μενέλαος Ἀγαμέμνων τε· τοῦ δ' ἔφυν ἐγὼ,
 τῆς Τυνδαρείας θυγατρὸς Ἰφιγένεια παῖς· 5
 ἦν ἀμφὶ δίναις, ὃς θάμ' Εὐριπος πυκναῖς
 αὖραις ἐλίσσων κυανέαν ἄλα στρέφει,
 ἔσφαξεν Ἑλένης οὖνεχ', ὥς δοκεῖ, πατὴρ
 Ἀρτέμιδι κλειναῖς ἐν πτυχαῖσιν Αὐλίδος.
 • ἐνταῦθα γὰρ δὴ χιλίων ναῶν στόλον 10
 Ἑλληνικὸν συνήγαγ' Ἀγαμέμνων ἀναξ,
 τὸν καλλίνικον στέφανον Ἴλιου θέλων
 λαβεῖν Ἀχαιοὺς, τοὺς θ' ὑβρισθέντας γάμους
 Ἑλένης μετελθεῖν, Μενέλεω χάριν φέρων.
 δεινῇ δ' ἀπλοῖα, πνευμάτων οὐ τυγχάνων, 15
 εἰς ἔμπυρ' ἦλθε, καὶ λέγει Κάλχας τάδε·
 ὦ τῇσδ' ἀνάσσων Ἑλλάδος στρατηγίας,
 Ἀγάμεμνον, οὐ μὴ ναῦς ἀφορμίσῃ χθονὸς,

4. τοῦ δ' for τοῦδ' Schaefer. 5. παιδός Elmsley. 6. δῖνας
 Monk. 8. εἶνεχ' Nauck. 13. Ἀχαιοῖς Lenting. 14. Cod. Fl.
 Ἑλένη. Ald. Ἑλένης. 15. MSS. δεινῆς τ' ἀπλοῖας πνεύματων τ' οὐ
 τυγχάνων. 18. ἀφορμίσῃ Kirch. (some copies ἀφορμήσῃ).

πρὶν ἂν κόρην σὴν Ἰφιγένειαν Ἄρτεμις
 λάβῃ σφαγείσαν· ὃ τι γὰρ ἐνιαυτὸς τέκοι 20
 κάλλιστον, ἥϋξω φωσφόρῳ θύσειν θεᾷ.
 παῖδ' οὖν ἐν οἴκοις σὴ Κλυταιμνήστρα δάμαρ
 τίκτει, (τὸ καλλιστεῖον εἰς ἔμ' ἀναφέρων)
 'ἦν χρή σε θῦσαι.' καί μ' Ὀδυσσέως τέχναις
 μητρὸς παρτίλονται ἐπὶ γάμοις Ἀχιλλέως. 25
 ἐλθοῦσα δ' Αὐλῖδ' ἡ τάλαιν' ὑπὲρ πυρᾶς
 μεταρσία ληφθεῖς· ἐκαινόμην ξίφει·
 ἀλλ' ἐξέκλεψεν ἔλαφον ἀντιδοῦσά μου
 Ἄρτεμις Ἀχαιοῖς, διὰ δὲ λαμπρὸν αἰθέρα
 πέμψασά μ' εἰς τήνδ' ὤκισεν Ταύρων χθόνα, 30
 οὗ γῆς ἀνάσσει βαρβάροισι βάρβαρος
 Θόας, ὃς ὤκυν πόδα τιθεῖς ἴσον πτεροῖς
 εἰς τοῦνομ' ἦλθε τότε ποδωκείας χάριν.
 ναοῖσι δ' ἐν τοῖσδ' ἱερίαν τίθησί με·
 ὅθεν νόμοισι τοῖσιν ἦδεται θεὰ 35
 Ἄρτεμις ἑορτῆς, τοῦνομ' ἦς καλὸν μόνον·
 τὰ δ' ἄλλα σιγῶ, τὴν θεὸν φοβουμένη·
 θύω γὰρ, ὄντος τοῦ νόμου καὶ πρὶν πόλει,
 ὃς ἂν κατέλθῃ τήνδε γῆν Ἑλλήν ἀνὴρ.
 κατάρχομαι μὲν, σφάγια δ' ἄλλοισιν μέλει 40
 ἄρρητ' ἔσθωθεν τῶνδ' ἀνακτόρων θεᾶς.
 ἂ καὶ νῦν δ' ἦκει νύξ φέρουσα φάσματα,
 λέξω πρὸς αἰθέρ', εἴ τι δὴ τόδ' ἔστ' ἄκος.
 ἔδοξ' ἐν ὕπνῳ τῆσδ' ἀπαλλαχθεῖσα γῆς
 οἰκεῖν ἐν Ἀργεῖ, παρθένοισι δ' ἐν μέσαις 45
 εὐδαιν, χθονὸς δὲ νῶτα σεισθῆναι σάλψ,
 φεύγειν δὲ κἄξω στᾶσα θριγκὸν εἰσιδεῖν

20. λάβῃ for λάβοι Elmsley. 24. τέχναι Monk, &c. 28. ἐξέ-
 κλεψέ μ' Reiske. 29. Ἀχαιοὺς Nauck. 35. τοῖσιν Cod. Pal.,
 corr. for τοισίδ'. 45. παρθενῶσι Markl., &c.

δόμων πίνοντα, πᾶν δ' ἐρείψιμον στέγος
 βεβλημένον πρὸς οὐδας ἐξ ἄκρων σταθμῶν.
 μόνος δ' ἐλείφθη στῦλος, ὥς ἔδοξέ μοι, 50
 δόμων πατρῶων, ἐκ δ' ἐπικράνων κόμας
 ξανθὰς καθεῖναι, φθέγμα δ' ἀνθρώπου λαβεῖν,
 καγὼ τέχνην τήνδ' ἦν ἔχω ξενοκτόνου
 τιμῶσ' ὑδραίνειν αὐτὸν ὥς θανούμενον,
 κλαίονσα. τοῦναρ δ' ὧδε συμβάλλω τόδε· 55
 τέθνηκ' Ὀρέστης, οὗ κατηρξάμην ἐγώ.
 στῦλοι γὰρ οἴκων εἰσὶ παῖδες ἄρσενες·
 θνήσκουσι δ' οὗς ἀν χέρνιβες βάλωσ' ἐμαί.
 [οὐδ' αὖ συνάψαι τοῦναρ εἰς φίλους ἔχω·
 Στροφίφ γὰρ οὐκ ἦν παῖς, ὅτ' ὠλλύμην ἐγώ.] 60
 νῦν οὖν ἀδελφῷ βούλομαι δοῦναι χοᾶς
 παροῦσ' ἀπόντι, ταῦτα γὰρ δυναίμεθ' ἀν,
 σὺν προσπόλοισιν, ἃς ἔδωχ' ἡμῖν ἄναξ
 Ἑλληνίδας γυναῖκας. ἀλλ' ἐξ αἰτίας
 οὐπω τινὸς πάρεισιν· εἴμ' εἴσω δόμων 65
 ἐν οἷσι ναίω τῶνδ' ἀνακτόρων θεᾶς.

ΟΡΕΣΤΗΣ.

ὦρα, φυλάσσου μή τις ἐν στίβῳ βροτῶν.

ΠΥΛΑΔΗΣ.

ὀρῶ, σκοποῦμαι δ' ὄμμα πανταχοῦ στρέφων.
 ΟΡ. Πυλάδη, δοκεῖ σοι μέλαθρα ταῦτ' εἶναι θεᾶς;
 [ἐνθ' Ἀργόθεν ναῦν ποιντῖαν ἐστείλαμεν;] 70
 ΠΥ. ξμοιγ', Ὀρέστα· σοὶ δὲ συνδοκεῖν χρεῶν.

50. MSS. ἐλήφθη. Kirch. δὲ λειφθεῖς. 51. ἐκ μὲν Weil.
 54. ὑδραίνειν for ὑδραινον Musgrave. 58. ἐμαί for ἐμέ Scaliger.
 62. ἀπόντι for πάντι Canter. ἀπούσ' ἀπόντι Badham. 65. τίνος
 πάρεισιν; Markl. εἴμ' for εἰς ἐμ' (ἐς ἐμ') Herm. 67. φύλασσε
 Elmsl. 68. πανταχῇ Monk.

- ΟΡ. καὶ βωμὸς, Ἑλλήν σὺ καταστάζει φόνος ;
 ΠΥ. ἐξ αἱμάτων γούν ξάνθ' ἔχει θριγκώματα.
 ΟΡ. θριγκοῖς δ' ὑπ' αὐτοῖς σκυλ' ὀρᾷς ἡρτημένα ;
 ΠΥ. τῶν κατθανόντων γ' ἀκροθίνια ξένων. 75
 ΟΡ. ἀλλ' ἐγκυκλοῦντ' ὀφθαλμὸν εὖ σκοπεῖν χρεών.
 ὦ Φοῖβε, ποῖ μ' αὖ τήνδ' ἐς ἄρκυν ἤγαγες
 χρήσας, ἐπειδὴ πατρὸς αἷμ' ἐτισάμην,
 μητέρα κατακτάς ; διαδοχαῖς δ' Ἑρινύων
 ἤλαννόμεσθα φυγάδες, ξέδρροι χθονὸς, 80
 δρόμους τε πολλοὺς ἐξέπλησα καμπίμους.
 ἐλθὼν δέ σ' ἡρώτησα πῶς τροχηλάτου
 μανίας ἂν ἔλθοιμ' εἰς τέλος πόνων τ' ἐμῶν,
 [οὗς ἐξεμόχθουν περιπολῶν καθ' Ἑλλάδα.]
 σὺ δ' εἶπας ἐλθεῖν Ταυρικῆς μ' ὄρους χθονὸς, 85
 ξυθ' Ἀρτεμῖς σοι σύγγονος βωμοὺς ἔχει,
 λαβεῖν τ' ἄγαλμα θεᾶς, ὃ φασιν ἐνθάδε
 εἰς τούσδε ναοὺς οὐρανοῦ πεσεῖν ἄπο·
 λαβόντα δ' ἢ τέχναισιν ἢ τύχῃ τινὶ,
 κίνδυνον ἐκπλήσαστ', Ἀθηναίων χθονὶ 90
 δοῦναι· τὸ δ' ἐνθένδ' οὐδὲν ἐρρήθη πέρα·
 καὶ ταῦτα δράσαντ' ἀμπνοᾶς ἔξιν πόνων.
 ἦκω δὲ πεισθεὶς σοῖς λόγοισιν ἐνθάδε
 ἄγνωστον εἰς γῆν, ἄξενον. σὲ δ' ἱστορῶ,
 Πυλάδῃ, σὺ γάρ μοι τοῦδε συλλήπτωρ πόνου, 95
 τί δρῶμεν ; ἀμφίβληστρα γὰρ τοίχων ὀρᾷς
 ὑψηλά· πότερα δωμάτων προσαμβάσεις
 ἐκβησόμεσθα ; πῶς ἄρ' οὖν λάθοιμεν ἂν ;
 ἢ χαλκότευκτα κληῖθρα λύσαντες μοχλοῖς,

73. θριγκώματα Ruhnken for τριχώματα. 75. γ' ἀκροθίνια for
 τὰκροθίνια Dindorf. 86. σοι for σύ Kirch. (σὴ Herm.). 87. οὐν-
 θάδε Markl. and Herm. 91. πέρα for πέρας Brodaeus. 97. κλι-
 μάκων Kirch. 98. ἄρ' Cod. Fl., ἂν Pal. λάθοιμεν for μάθοιμεν
 Reiske. See notes.

- ὦν οὐδὲν ἴσμεν ; ἦν δ' ἀνοίγοντες πύλας 100
 ληφθῶμεν εἰσβάσεις τε μηχανώμενοι,
 θανούμεθ'. ἀλλὰ πρὶν θανεῖν νεὼς ἔπι
 φεύγωμεν, ἥπερ δεῦρ' ἐναυστολήσαμεν.
 ΠΤ. φεύγειν μὲν οὐκ ἀνεκτὸν οὐδ' εἰώθαμεν 105
 τὸν τοῦ θεοῦ δὲ χρησμὸν οὐ κακιστέον.
 ναοῦ δ' ἀπαλλαχθέντε κρύψωμεν δέμας
 κατ' αὐτρ' ἃ πόντος νοτίδι διακλύζει μέλας,
 νεὼς ἄπωθεν, μή τις εἰσιδὼν σκάφος
 βασιλεῦσιν εἴπῃ κῆτα ληφθῶμεν βίῃ. 110
 ὅταν δὲ νυκτὸς ὄμμα λυγαίας μόλῃ,
 τολμητέον τοι ξεστὸν ἐκ ναοῦ λαβεῖν
 ἄγαλμα πάσας προσφέρουτε μηχανάς.
 ὅρα δέ γ' εἴσω τριγλύφων, ὅποι κενὸν
 δέμας καθεῖναι· τοὺς πόνους γὰρ ἀγαθοὶ
 τολμῶσι, δειλοὶ δ' εἰσὶν οὐδὲν σῦδαμοῦ. 115
 οὔτοι μακρὸν μὲν ἦλθομεν κώπῃ πόρον,
 ἐκ τερμάτων δὲ νόστον ἀρούμεν πάλιν ;
 ΟΡ. ἀλλ' εὖ γὰρ εἶπας, πειστέον· χωρεῖν χρεὼν
 ὅποι χθονὸς κρῖψαντε λήσομεν δέμας.
 οὐ γὰρ τὸ τοῦ θεοῦ γ' αἷτιον γενήσεται 120
 πεσεῖν ἀχρηστον θέσφατον· τολμητέον·
 μόχθος γὰρ οὐδεὶς τοῖς νέοις σκῆψιν φέρει.

ΧΟΡΟΣ.

- εὐφραμεῖτ', ὦ
 πόντου δισσὰς συγχωρούσας
 πέτρας Εὐξείνου ναλόντες. 125
 ὦ παῖ τᾶς Λατοῦς,

III. τὸ (for τοι) Cod. Fl., νὸ Dind., σοι Herm. 112. προσφέ-
 ροντα Cod. Pal. 113. γείσα Blomfield. ὅπου Elmsl., ὅπη Kirch.
 116. οὕτω Nauck. 121. ἀκραντον Blomf., Nauck.

Δίκτυνν' οὐρεία,
 πρὸς σὰν αὐλὰν, εὐστύλων
 ναῶν χρυσήρεις θριγκούς,
 πόδα παρθένιον ὄσιον ὀσίας 130
 κληδσύχου δούλα πέμπω,
 Ἑλλάδος εὐίππου πύργους
 καὶ τείχη χόρτων τ' εὐδένδρων
 ἐξαλλάξας' Εὐρώταν, 135
 πατρώων οἴκων ἔδρας.
 ἔμολον· τί νέον; τίνα φροντὶδ' ἔχεις;
 τί με πρὸς ναοὺς ἀγαγες ἀγαγες,
 ὦ παῖ τοῦ τᾶς Τροίας πύργους
 ἐλθόντος κλεινᾶ σὺν κόπτῃ 140
 χιλιοναῦτᾶ μυριοστευχῇ
 [τῶν] Ἀτρειδᾶν τῶν † κλεινῶν;
 IΦ. ἰὼ δμῳαί,
 δυσθρηνητοῖς ὥς θρήνοις
 ἔγκειμαι, τᾶς οὐκ εὐμούσου 145
 μολπαῖσι βοᾶς ἀλύροις ἐλέγοις,
 ἔ ἐ ἐν κηδείοις οἴκοις,
 οἶαι μοι συμβαίνουσ' ἄται,
 στέγγονον ἄμδν κατακλαιομένα
 ζωᾶς, τοίαν ἰδόμαν ὄψιν [ὄνειρων] 150
 νυκτὸς, τᾶς ἐξήλθ' ὄρφνα.
 ὀλόμαν ὀλόμαν· οὐκ εἶσ' οἴκοι
 πατρώοι μοι· φροῦδος γέννα.
 φεῦ φεῦ τῶν Ἀργεὶ μόχθων. 155
 ἰὼ * ἰὼ δαίμων, δς τὸν

135. Εὐρώταν for Εὐρώπαν Barnes. 141. μυριοστευχῇ for -οις
 Barnes (-οὺς Seidler). 142. τῶν inserted in Cod. Pal. 146. μολ-
 παῖσι βοᾶς for μολπᾶς βοᾶν Heath. 148. οἶαι for αἶ Badham.
 150. τοίαν for οἶαν Dindorf. 154. μοι for οἶμοι Seidler.
 156, 157. ἰὼ δις, δαίμαν, μούνον for δαίμον, μόνον Heath.

- μουνόνι με κασίγνητον συλᾶς
 Ἄϊδα πέμψας, ᾧ τάσδε χοὰς
 μέλλω κρατῆρά τε τὸν φθιμένων 160
 ὑδραίνειν γαίης ἐν νώτοις,
 πηγὰς τ' οὐρείων ἐκ μόσχων
 Βάκχου τ' οἰνηρὰς λειβὰς
 ξουθᾶν τε πόνημα μελισσᾶν, 165
 ἃ νεκροῖς θελκτῆρια κεῖται.
 ἀλλ' ἐνδος μοι πάγχρυσον
 τεῦχος καὶ λειβᾶν Ἄϊδα.
 ὦ κατὰ γαίης Ἀγαμεμνόنيον 170
 θάλος, ὡς φθιμένῳ τάδε σοι πέμπω·
 δέξαι δ'· οὐ γὰρ πρὸς τύμβον σοι
 ξανθὰν χαίταν, οὐ δάκρυ' οἶσω.
 τηλόσε γὰρ δὴ σᾶς ἀπενάσθην 175
 πατρίδος καὶ ἐμᾶς, ἐνθα δοκήμασι
 κείμει σφαχθεῖσ' ἃ τλάμων.
 ΧΟ. ἀντιψάλμους ᾧδὰς ὕμνον τ'
 Ἀσιήταν σοι βάρβαρον ἰαχὰν 180
 δεσποίν' ἐξαυδάσω τὰν ἐν
 θρήνοις μοῦσαν νέκυσιν μέλεον,
 τὰν ἐν μολπαῖς Ἄϊδας ὕμνεῖ
 δίχα παιάνων. 185
 οἴμοι, τῶν Ἀτρειδᾶν οἴκων
 ἔρρει φῶς σκήπτρων, οἴμοι,
 [πατρώων οἴκων.]
 τίνος ἐκ τῶν εὐόλβων Ἀργεῖ
 βασιλέων ἀρχά; 190

161. ἐνοσίους Kirch. 166. χεῖται Nauck. 172. πρὸς τύμβον
 for πάρος τύμβον Heath. 176. δοκήμασι for δόκιμα Porson (δοκήματα
 Herm.). 180. ἀχάν Nauck. 181. δεσποίνα γ' Cod. Fl.
 182. μελέων Schöne. μελομέναν Musgr. 189. τίνος for τίν' Badh.
 (τίς ἐτ' Herm.).

μόχθος δ' ἐκ μόχθων ἄσσει.
 διενεύουσαις δ' ἵπποις πταναῖς
 ἀλλάξας ἐξ ἔδρας
 ἱερὸν *μετέβασ' ὅμμ' αὐγᾶς
 ἄλιος. ἄλλαις δ' ἄλλα προσέβα 195
 χρυσέας ἀρνὸς μελάβθοις ὀδύνα,
 φόνος ἐπὶ φόνῳ, ἄχεά *τ' ἄχεσιν·
 ἐνθεν τῶν πρόσθεν δμαθέντων
 ἐκβαίνει ποινὰ Τανταλιδᾶν 200
 εἰς οἴκους· σπεύδει δ' ἀσπούδαστ'
 ἐπὶ σοὶ δαίμων.

ΙΦ. ἐξ ἀρχᾶς μοι δυσδαίμων
 δαίμων τᾶς ματρὸς ζώνας
 καὶ νυκτὸς κείνας· ἐξ ἀρχᾶς 205
 λόχαι στερρὰν παιδείαν
 Μοῖραι συντείνουσιν θεαί,
 ἂν πρωτόγονον θάλος ἐν θαλάμοις
 ἂ μναστευθεῖς· ἐξ Ἑλλάνων,
 Λήδας ἂ τλάμων κούρα, 210
 σφάγιον πατρός· λῶβα
 καὶ θῦμ' οὐκ εὐγάθητον
 ἔτεκεν, ἔτρεφεν· εὐκταίαν *δ'
 ἱππέοις ἐν δίφροισιν
 ψαμάθων Αὐλίδος ἐπέβασαν 215
 νύμφαν, οἴμοι, δύσνυμφον
 τῇ τᾶς Νηρέως κόυρας, αἰαῖ.
 νῦν δ' ἀξείνου πόντου ξείνα
 δυσχόρτους οἴκους ναίω

193. ἐξ ἔδρας Seidler for ἐξέδρας' (see notes). 195. ἄλλαις for
 ἄλλοις Seidler. 197. τ' add. Barnes. 200. ἐκβαίνει etc. Wecklein
 for Ταντ. ἐκβ. ποινὰ γ'. 206. λόχαι for λοχείαν Herm. (λοχίαν
 Elms., λοχίας Badh.). 213. δ' add. Pflugk. 215. ἐπιβάσαν
 Canter. 216. νύμφαν for νύμφαιον Scaliger.

ἄγαμος ἄτεκνος ἄπολις ἄφιλος, 220
 οὐ τὰν Ἄργει μέλπουσ' Ἦραν
 οὐδ' ἰστοῖς ἐν καλλιθόγοις
 κερκίδι Παλλάδος Ἀθλῖδος εἰκὼ
 * καὶ Τιτάνων ποικίλλουσ', ἀλλ'
 αἰμόρραντον δυσφόρμιγγα 225
 ξείνων † αἰμάσσουσ' ἅπαν βωμοὺς,
 οἰκτρὰν τ' αἰαζόντων αὐδάν,
 οἰκτρὸν τ' ἐκβαλλόντων δάκρυον.
 καὶ νῦν κείνων μέν μοι λάθα,
 τὸν δ' Ἄργει δμαθέντα κλαίω 230
 σύγγονον, ὃν ἔλιπον ἐπιμαστίδιον
 [ἔτι βρέφος, ἔτι] νέον, ἔτι θάλος ἐν χερσὶν ματρὸς
 πρὸς στέρνοισιν τ'
 Ἄργει σκηπτοῦχον Ὀρέσταν. 235

ΧΟ. καὶ μὴν ὃδ' ἄκτὰς ἐκλιπὼν θαλασσίους
 βουφορβὸς ἦκει, σημαίνων τί σοι νέον.

ΒΟΥΚΟΛΟΣ.

Ἀγαμέμνονος παῖ καὶ Κλυταιμνήστρας τέκνον,
 ἄκουε καινῶν ἐξ ἐμοῦ κηρυγμάτων.
 ΙΦ. τί δ' ἔστι τοῦ παρόντος ἐκπλήσσον λόγου; 240
 ΒΟΥ. ἤκουσιν εἰς γῆν, κυανέαν Συμπληγάδα
 πλάτῃ φυγόντες, δίπτυχοι νεανίαι,
 θεῶ φίλον πρόσφαγμα καὶ θυτήριον
 Ἀρτέμιδι. χέρνιβας δὲ καὶ κατάργματα
 οὐκ ἂν φθάνοις ἂν εὐτρεπῇ ποιουμένη. 245
 ΙΦ. ποδαποί; τίνος γῆς ὄνομ' ἔχουσιν οἱ ξένοι;

224. καὶ add. Tytwhitt. 225. αἰμόρραντον for -ων Monk.
 227. αὐδάν, οἰκτρὸν τ' for οὐδ' ἀνοικτρον Tytwhitt. 233, 234. Herm.
 τότε, νέον—στέρνοις τ' (MSS. στέρνοισι). 238. τε καὶ Reiske.
 246. Monk γῆς σχῆμ'.

- ΒΟΥ "Ελληνες" ἐν τοῦτ' οἶδα κού περαιτέρω.
 ΙΦ. οὐδ' ὄνομ' ἀκούσας οἶσθα τῶν ξένων φράσαι ;
 ΒΟΥ. Πυλάδης ἐκλήζεθ' ἄτερος πρὸς θατέρου.
 ΙΦ. τοῦ ξυζύγου δὲ τοῦ ξένου τί τοῦνομ' ἦν ; 250
 ΒΟΥ. οὐδεὶς τόδ' οἶδεν· οὐ γὰρ εἰσηκούσαμεν.
 ΙΦ. πῶς δ' εἶδεν' αὐτοὺς καὶ τυχόντες εἴλετε ;
 ΒΟΥ. ἄκραις ἐπὶ ῥηγμίσιιν ἀξένου πόρου.
 ΙΦ. καὶ τίς θαλάσσης βονκόλοις κοινωνία ;
 ΒΟΥ. βούς ἤλομεν νύψοντες ἐναλίῳ δρόσφ. 255
 ΙΦ. ἐκείσε δὴ 'πάνελθε, πῶς νιν εἴλετε
 τρόπφ θ' ὁποίφ' τοῦτο γὰρ μαθεῖν θέλω.
 χρόνιοι γὰρ ἦκουσ', οὐδέ πω βωμὸς θεῶς
 'Ἑλληνικαῖσιν ἐξεφωινίχθη ῥοαῖς.
 ΒΟΥ. ἐπεὶ τὸν εἰσρέοντα διὰ Συμπληγάδων 260
 βούς ὑλοφορβούς πόντον εἰσεβάλλομεν,
 ἦν τις διαρρῶξ κυμάτων πολλῷ σάλφ
 κοιλωπὸς ἀγμὸς, πορφυρευτικάι στέγαι.
 ἐνταῦθα δισσοὺς εἶδέ τις νεανίας
 βουφορβὸς ἡμῶν, κάπεχώρησεν πάλιν 265
 ἄκροισι δακτύλοισι πορθμεύων ἴχνος.
 ἔλεξε δ'· 'Οὐχ ὀρᾶτε ; δαίμονές τινες
 θάσσουσιν οἶδε.' θεοσεβῆς δ' ἡμῶν τις ὦν
 ἀνέσχε χεῖρε καὶ προσηύξατ' εἰσιδῶν
 "Ὡ ποντίας παῖ Λευκοθέας, νεῶν φύλαξ, 270
 δέσποτα Παλαῖμον, ὕλεως ἡμῖν γενοῦ,
 εἴτ' οὖν ἐπ' ἀκταῖς θάσσετον Διοσκόρω,
 ἦ Νηρέως ἀγάλμαθ', ὃς τὸν εὐγενῇ
 ἔτικτε πεντήκοντα Νηρηῶν χορόν.'
 ἄλλος δὲ τις μάταιος, ἀνομία θρασὺς, 275

252. Elmsley ποῦ, Reiske κἀντυχόντες. 253. ἀκραις Pierson
 (from Plutarch) for ἀκταῖσιν ἐπὶ. 256. Badham ποῦ. 258. οἶδ'
 ἐπεὶ Seidler, ἐξ ὅτου Nauck, &c. 265. Blomf. κἀπεχώρησεν.
 69. χεῖρε for χεῖρα Markl.

ἐγέλασεν εὐχαῖς, ναυτῶλους δ' ἐφθαρμένους
 θάσσειν φάραγγ' ἔφασκε τοῦ νόμου φόβῳ,
 κλύνοντας ὡς θύοιμεν ἐνθάδε ξένους.
 ἔδοξε δ' ἡμῶν εὖ λέγειν τοῖς πλείοσι,
 θηρῶν τε τῇ θεῷ σφάγια τὰπιχώρια. 280
 κὰν τῷδε πέτραν ἄτερος λιπὼν ξένουιν
 ἔσση κάρα τε διετίναξ' ἄνω κάτω
 κἀπεστέναξεν ὠλένας τρέμων ἄκρας,
 μανίαις ἀλαίνων, καὶ βοᾷ κυναγὸς ὥς·
 'Πυλάδῃ, δέδορκας τήνδε; τήνδε δ' οὐχ ὀρᾷς 285
 "Αἰδοῦ δράκαιναν, ὥς με βούλεται κτανεῖν
 δειναῖς ἐχίδναις εἰς ἔμ' ἐστομωμένη;
 ἦ δ' ἐκ Ἰχτιώνων πῦρ πνέουσα καὶ φόνον
 πτεροῖς ἐρέσσει, μητέρ' ἀγκάλαις ἐμῇν
 ἔχουσα, πέτρινον ὄχθον, ὡς ἐπεμβάλλῃ. 290
 οἴμοι κτενεῖ με ποῖ φύγω;' παρῆν δ' ὄρῶν
 οὐ ταῦτα μορφῆς σχήματ', ἀλλ' ἡλλάσσετο
 φθογγὰς τε μόσχων καὶ κυνῶν ὑλάγματα,
 ἃ φασ' Ἑρινὺς ἰέναι μιμήματα.
 ἡμεῖς δὲ συσταλέντες, ὡς θανούμενοι, 295
 σιγῇ καθήμεθ'. δὲ δὲ χερὶ σπάσας ξίφος,
 μόσχους ὀρούσας εἰς μέσας λέων ὅπως,
 παῖει σιδήρῳ λαγόνας εἰς πλευρὰς ἰεῖς,
 δοκῶν Ἑρινὺς θεὰς ἀμύνεσθαι τάδε,
 ὡς αἱματηρὸν πέλαγος ἐξανθεῖν ἀλός. 300
 κὰν τῷδε πᾶς τις, ὡς ὀρᾷ βουφόρβια
 πίπτοντα καὶ πορθοῦμεν', ἐξωπλίζετο,
 κόχλους τε φυσῶν συλλέγων τ' ἐγχωρίους·

281. ξένουιν for ξένην Brodaeus. 284. Herm. κυναγὸν (see note C. A.). 288. MSS. ἐκ χιτάνων (see note C. A.). 292. ταῦτα for ταῦτά Markl. 294. Badh. ἃ 'φασκ' (MSS. ἄς φασ'). Nauck μνημάτα. 296. χερὶ σπάσας for περισπάσας Pierson. 298. πλευράς θ' Musgr. 300. Markl. ὥσθ'.

πρὸς εὐτραφεῖς γὰρ καὶ νεανίας ξένους
 φαίλους μάχεσθαι βουκόλους ἡγούμεθα. 305
 πολλοὶ δ' ἐπληρώθημεν ἐν μικρῷ χρόνῳ.
 πίπτει δὲ μανίας πύτυλον ὁ ξένος μεθεῖς,
 στάζων ἀφρῶ γένειον· ὥς δ' ἐσεῖδομεν
 προὔργον πεσόντα, πᾶς ἀνὴρ ἔσχευ πόνον
 βάλλων ἀράσσω· ἄτερος δὲ τοῖν ξένοι 310
 ἀφρόν τ' ἀπέψη σώματός τ' ἐτημέλει
 πέπλων τε προὔκαλυπτεν εὐπήνους ὑφᾶς,
 καραδοκῶν μὲν τὰπιόντα τραύματα,
 φίλον δὲ θεραπείαισιν ἀνδρ' εὐεργετῶν.
 ἔμφρων δ' ἀνάξας ὁ ξένος πεσήματος 315
 ἔγνω κλύδωνα πολεμίων προσκείμενον
 καὶ τὴν παρούσαν συμφορὰν αὐτοῖν πέλας,
 ᾤμωξέ θ'· ἡμεῖς δ' οὐκ ἀνέμεν πέτρους
 βάλλοντες, ἄλλος ἄλλοθεν προσκείμενοι.
 οὐ δὴ τὸ δεινὸν παρακέλευσμ' ἡκούσαμεν· 320
 'Πυλάδῃ, θανούμεθ', ἀλλ' ὅπως θανούμεθα
 κάλλισθ'· ἔπου μοι, φάσγανον σπάσας χερί·'
 ὥς δ' εἶδομεν δίπαλτα πολεμίων ξίφη,
 φυγῇ λεπαίας ἐξεπίμπλαμεν νάπας.
 ἀλλ' εἰ φύγοι τις, ἄτεροι προσκείμενοι 325
 ἔβαλλον αὐτούς· εἰ δὲ τούσδ' ὠσαίατο,
 αὖθις τὸ νῦν ὑπέϊκον ἥρασσον πέτροις.
 ἀλλ' ἦν ἄπιστον· μυρίων γὰρ ἐκ χερῶν
 οὐδεὶς τὰ τῆς θεοῦ θύματ' ἠτύχει βαλὼν.
 μόλις δέ νιν τόλμῃ μὲν οὐ χειρούμεθα, 330
 κύκλῳ δὲ περιβαλόντες ἐξεκλέψαμεν

306. μικρῷ for μακρῷ Ald. 311. ἀπέψη for ἀπέψα Elmsl.
 312. Herm. εὐπήνους (εὐπήκτους in Lucian.) 316. ἔγνω for
 ἔγνωκε Scaliger. 318. Cod. Fl. (corr.) πέτροις. 329. Badh.
 ἠστόχει. 331. Bothe ἐξεκώψαμεν, Herm. ἐξελέψαμεν.

πέτρουσι χειρῶν φάσγαν', εἰς δὲ γῆν γόνυ
καμάτῃ καθέϊσαν' πρὸς δ' ἀνακτα τῆσδε γῆς
κομίζομεν νιν. ὁ δ' ἐσιδὼν ὅσον τάχος
ἐς χέρνιβιάς τε καὶ σφαγεῖ' ἐπεμπέ σοι. 335
εὖχου δὲ τοιάδ', ὦ νεᾶνί, σοι ξένων
σφάγια παρῆναι· κἂν ἀναλίσκης ξένους
τοιούσδε, τὸν σὸν Ἑλλὰς ἀποτίσει φόνον
δίκας τίνουσα τῆς ἐν Αὐλίδι σφαγῆς.

ΧΟ. θαυμάστ' ἔλεξας τὸν φανένθ', ὅστις ποτὲ 340
Ἕλληνας ἐκ γῆς πόντον ἦλθεν ἄξενον.

ΙΦ. εἰεν. σὺ μὲν κόμιζε τοὺς ξένους μολῶν·
τὰ δ' ἐνθάδ' ἡμεῖς †οῖα φροντιούμεθα.
ὦ καρδία τάλαινα, πρὶν μὲν εἰς ξένους
γαληνὸς ἦσθα καὶ φιλοικτίρμων ἀεὶ, 345
εἰς θοῦμόφυλον ἀναμετρουμένη δάκρυ,
Ἕλληνας ἄνδρας ἡνίκ' εἰς χέρας λάβοις.
νῦν δ' ἐξ ὀνείρων οἰσιν ἡγριώμεθα,
δοκοῦσ' Ὀρέστην μηκέθ' ἥλιον βλέπειν,
δύσσουν με λήψεσθ', οἷτινές ποθ' ἦκετε. 350
καὶ τοῦτ' ἄρ' ἦν ἀληθές, ἥσθόμην, φίλαι·
οἱ δυστυχεῖς γὰρ τοῖσιν εὐτυχεστέροις
αὐτοὶ καλῶς πράξαντες οὐ φρονοῦσιν εἶ.
ἀλλ' οὔτε πνεῦμα Διόθεν ἦλθε πώποτε,
οὐ πορθμῖς, ἥτις διὰ πέτρας Συμπληγάδας 355
Ἑλένην ἀπήγαγ' ἐνθάδ', ἥ μ' ἀπώλεσε,
Μενελεῶν θ', ἱν' αὐτοὺς ἀντετιμωρησάμην,
τὴν ἐνθάδ' Αὔλιν ἀντιθεῖσα τῆς ἐκεῖ,
οὐ μ' ὥστε μύσχον Δαναΐδαι χειρούμενοι

335. ἐς (els) for τε Valckenaer (Hartung ἐπ). 343. Reiske δῶτα
(perhaps θεῖα, see note C. A.). 351. ἥσθόμην for ἡχθόμην Dind.

353. καλῶς for κακῶς Seidler.

354, 355. Kirch. εἶθε—ἡ πορθμῖς.

356. Badh. κατήγαγ'. 359. οὐ for οἱ Piereson.

ἔσφαζον, ἱερεὺς δ' ἦν ὁ γεννήσας πατήρ. 360
 οἴμοι· κακῶν γὰρ τῶν τότ' οὐκ ἀμνημονῶ,
 θσας γενελοῦ χεῖρας ἐξηκόντισα
 γονάτων τε τοῦ τεκόντος ἐξαρτωμένη,
 λέγουσα τοιάδ'· ὦ πάτερ, νυμφεύομαι
 νυμφεύματ' αἰσχροῖα πρὸς σέθεν· μήτηρ δ' ἐμὲ 365
 σέθεν κατακτείνοντος Ἀργεῖαί τε νῦν
 ὕμνοῦσιν ὕμεναλοῖσιν, αὐλείται δὲ πᾶν
 μέλαθρον· ἡμεῖς δ' ὀλλύμεσθα πρὸς σέθεν.
 Ἄιδης Ἀχιλλεύς ἦν ἄρ', οὐχ ὁ Πηλέως,
 ὃν μοι προτείνας πόσιν ἐν ἀρμάτων ὄχοις 370
 εἰς αἵματηρὸν γάμον ἐπόρθμευσας δόλφ·
 ἐγὼ δὲ λεπτῶν ὄμμα διὰ καλυμμάτων
 ἔχουσ', ἀδελφὸν οὐτ' ἀνειλόμην χεροῖν,
 ὃς νῦν ὄλωλεν, οὐ κασιγνήτη στόμα
 συνῆψ' ὑπ' αἰδοῦς, ὥς ἰοῦσ' εἰς Πηλέως 375
 μέλαθρα· πολλὰ δ' ἀπεθέμην ἀσπάσματα
 εἰσαῦθις, ὥς ἦξουσ' ἐς Ἄργος αὖ πάλιν.
 ὦ τλήμων, εἰ τέθνηκας, ἐξ οἶων καλῶν
 ἔρρεις, Ὀρέστα, καὶ πατρὸς ζηλωμάτων.
 τὰ τῆς θεοῦ δὲ μέμφομαι σοφίσματα, 380
 ἥτις βροτῶν μὲν ἦν τις ἀψηται φόνον,
 [ἥ καὶ λοχείας ἢ νεκροῦ θίγη χεροῖν,]
 βωμῶν ἀπείργει, μυσαρὸν ὥς ἡγουμένη,
 αὐτὴ δὲ θυσίαις ἥδεται βροτοκτόνοις.
 οὐκ ἔσθ' ὅπως ἂν ἔτεκεν ἡ Διὸς δάμαρ 385
 Λητῶ τοσαύτην ἀμαθίαν. ἐγὼ μὲν οὖν
 τὰ Ταντάλου θεοῖσιν ἐστιάματα

361. τότ' for τοῦδ' Ald. 365. ἐμὲ for ἐμή Reiske. 366. νῦν
 for νῦν Tyttrwhitt. 370. προτείνας for προσείνας Badh. 373. οὐτ'
 ἀνειλόμην for τοῦτον εἰλόμην Tytt. (Herm. τ' οὐκ). 374. κασιγνήτη
 for -η Tytt. 378. καλῶν for κακῶν Reiske. 385. MSS. ἔτεκεν ἂν.
 Porson ἐτικτεν (see note C.A.). 387. Herm. inserts τε before θεοῖσιν.

ἄπιστα κρίνω, παιδὸς ἡσθῆναι βορᾷ,
τοὺς δ' ἐνθάδ', αὐτοὺς ὄντας ἀνθρωποκτόνους,
εἰς τὸν θεὸν τὸ φαῦλον ἀναφέρειν δοκῶ· 390
οὐδένα γὰρ οἶμαι δαιμόνων εἶναι κακόν.

ΧΟ. κυάνεαι κυάνεαι σύνοδοι θαλάσσας, στρ. α'.
ἴν' οἷστρος ὁ ποτώμενος Ἀργόθεν
ἄξενον ἐπ' οἶδμα διεπέρασεν *Ἴοῦς 395
Ἀσιήτιδα γαῖαν
Εὐρώπας διαμείψας·
τίνες ποτ' ἄρα τὸν εὐνδρον δονακόχλοον
λιπόντες Εὐρώταν 400
ἢ ρεύματα σεμνὰ Δίρκας
ἔβασαν ἔβασαν ἄμικτον αἶαν, ἔνθα κούρα
δίᾳ τέγγει
βωμοὺς καὶ περικλῖνας 405
ναοὺς αἶμα βρότειον ;
ἢ ῥοθίοις εἰλατίναϊς δικρότοις κώπαις ἀντ. α'.
ἔπεμψαν ἐπὶ πόντια κύματα
ναῖον ὄχημα λινοπόροις αὔραις, 410
φιλόπλουτον ἄμιλλαν
αὔξοντες μελάθροισιν ;
φίλα γὰρ ἐγένετ' ἐλπίς † ἐπὶ πῆμασι βροτῶν
ἄπληστος ἀνθρώποις, 415
ὄλβου βάρος οἱ φέρονται
πλάνητες ἐπ' οἶδμα πόλεις τε βαρβάρους περῶντες
κοινᾷ δόξᾳ.

390. Markl. τὴν for τόν. 394. ἴν' for ἦν Herm. 395. ἄξενον for ἐξείνων Monk. Ἴοῦς suppl. Erfurdt (see note C. A.). 399. δονακόχλοον for -οα Elmsley. 404. κούρα δίᾳ for κούρα διατέγγει Elmsley (Dind. κούρα δίᾳ, Monk Διός). 409. ἐπεμψαν for ἐπλευσαν Rauchenstein. 414. MSS. ἐλπίς γένετ' (see note C. A.). 415. Elmsl. ἀπληστον (with βάρος). 418. Elmsl. κεινᾷ (κεινῇ).

γνώμα δ' οἷς μὲν ἄκαιρος ὄλ-
 βον, τοῖς δ' εἰς μέσον ἤκει. 420
 πῶς πέτρας τὰς συνδρομάδας, στρ. β'.
 πῶς Φινείδας αὐπνους
 ἀκτὰς ἐπέρασαν
 παρ' ἄλιον αἰγιαλὸν ἐπ' Ἀμφιτρίτας 425
 ῥοθίῳ δραμόντες,
 ὅπου πεντήκοντα κορῶν
 Νηρηίδων * ποσὶ χοροὶ
 μέλπουσιν ἐγκύκλιοις,
 πλησιςτίοισι πνοαῖς, 430
 συριζόντων κατὰ πρύμναν
 εὐναίων πηδαλίων
 αὔραισιν νοταῖαι
 ἦ πνεύμασι Ζεφύρου,
 τὰν πολυόρνιθον ἐπ' αἶαν, 435
 λευκὰν ἀκτὰν, Ἀχιλλῆος
 δρόμους καλλισταδίους,
 ἄξειων κατὰ πόντον;
 εἴθ' εὐχαΐσιν δεσποσύνοις 440
 Λήδας Ἑλένα φίλα παῖς
 ἐλθοῦσα τύχοι τὰν
 Τρωάδα λιποῦσα πόλιν, ἵν' ἀμφὶ χαίτη
 δρόσον αἵματηρὰν
 ἐλιχθεῖσα λαιμοτόμῳ
 δεσποίνας χερὶ θάνῃ 445
 ποινὰς δοῦσ' ἀντιπάλους.
 ἄδιστ' ἂν ἀγγελίαν

425. παρ' ἄλιον Seidl., etc., for παράλιον (Wecklein ἀλίμενον).

428. ποσὶ add. Herm. 429. Markl. etc. ἐγκύκλιοι. 433. Ald.

αὔραις ἐν (MSS. αὔραις). 439. δεσποσύνοις, Markl. for -as.

445. Seidl., etc., θάνοι. 447. MSS. σὴνδ' ἀγγελίαν, Herm. ἥδιστ' ἂν δ'.

δεξαίμεθ', Ἑλλάδος ἐκ γᾶς
 πλωτήρων εἴ τις ἔβα,
 δουλείας ἐμέθεν 450
 δειλαίας πανσίπονος·
 καὶ γὰρ ὀνείροισι συνείην
 δόμοις πόλει τε πατρίῃ,
 τερπνῶν ὕμνων ἀπολαύ-
 ειν κοινὰν χάριν ὄλβφ. 455

ἀλλ' οἷδε χέρας δεσμοῖς δίδυμοι
 συνερεισθέντες χωροῦσι, νέον
 πρόσφαγμα θεῶς· σιγᾶτε, φίλαι.
 τὰ γὰρ Ἑλλήνων ἀκροθίνια δὴ
 ναοῖσι πέλας τάδε βαίνει· 460
 οὐδ' ἀγγελίας ψευδεῖς ἔλακεν
 βουφορβὸς ἀνὴρ.
 ὦ πότνι', εἴ σοι τὰδ' ἀρεσκόντως
 πόλις ἦδε τελεῖ, δέξαι θυσίας,
 ἃς ὁ παρ' ἡμῖν νόμος οὐχ ὀσίας 465
 Ἑλλησι διδοὺς ἀναφαίνει..

ΙΦ. εἶεν·

τὰ τῆς θεοῦ μὲν πρῶτον ὥς καλῶς ἔχη
 φροντιστέον μοι. μέθετε τῶν ξένων χέρας,
 ὥς ὄντες ἱεροὶ μηκέτ' ὦσι δέσμιοι.
 ναοῦ δ' ἔσω στείχοντες εὐτρεπίζετε 470
 ἃ χρὴ 'πὶ τοῖς παροῦσι καὶ νομίζεται,
 φεῦ·
 τίς ἄρα μήτηρ ἢ τεκοῦσ' ὑμᾶς ποτε
 πατὴρ τ', ἀδελφή τ', εἰ γεγῶσα τυγχάνει;

452. ὀνείροισι συνείην Kirch. for ὀνείρασι συμβαίην (see note C. A.).
 454. Herm. ὕμνων. 455. Cod. Pal. ἀπόλαυσιν. 456. δίδυμοι
 Markl., etc., for διδύμοις. 469. Köchly, etc., omit Ἑλλησι διδοῦς.

- οἷων στερεῖσα διπτύχων νεανιῶν
 — ἀνάδελφος ἔσται. τὰς τύχας τίς οἶδ' ὅτφ 475
 τοιαῖδ' ἔσονται; πάντα γὰρ τὰ τῶν θεῶν
 εἰς ἀφανὲς ἔρπει, κούδεν οἶδ' οὐδεὶς κακόν·
 ἢ γὰρ τύχη παρήγαγ' εἰς τὸ δυσμαθές.
 πόθεν ποθ' ἦκετ', ὦ ταλαίπωροι ξένοι;
 ὥς διὰ μακροῦ μὲν τήνδ' ἐπλεύσατε χθόνα, 480
 μακρὸν δ' ἀπ' οἴκων χρόνον ἔσεσθ' ἀεὶ κάτω.
- OP. τί ταῦτ' ὁδύρει, κἀπὶ τοῖς μέλλουσι νῶ
 κακοῖσι λυπεῖς, ἥτις εἴ ποτ', ὦ γύναι;
 οὔτοι νομίζω σοφόν, ὃς ἂν μέλλων θανεῖν
 οἴκτφ τὸ δεῖμα τοῦλέθρου νικᾶν θέλῃ, 485
 [οὐχ ὅστις Ἀιδην ἐγγὺς ὄντ' οἰκτρίζεται,]
 σωτηρίας ἀνελπισ· ὥς δὴ ἐξ ἐνὸς
 κακῶ συνάπτει, μωρίαν γ' ὀφλισκάνει
 θνήσκει θ' ὁμοίως· τὴν τύχην δ' ἔαν χρεῶν.
 ἡμᾶς δὲ μὴ θρήναι σὺ· τὰς γὰρ ἐνθάδε 490
 θυσίας ἐπιστάμεσθα καὶ γινώσκομεν.
- IF. πότερος ἄρ' ὑμῶν ἐνθάδ' ὠνομασμένος
 Πυλάδης κέκληται; τόδε μαθεῖν πρῶτον θέλω.
- OP. ὅδ', εἴ τι δὴ σοι τοῦτ' ἐν ἡδονῇ μαθεῖν.
- IF. ποίας πολίτης πατρίδος Ἕλληνος γεγώς; 495
- OP. τί δ' ἂν μαθοῦσα τόδε πλέον λάβοις, γύναι;
- IF. πότερον ἀδελφῶ μητρός ἔστον ἐκ μιᾶς;
- OP. φιλότῃ γ' ἐσμέν δ' οὐ κασιγνήτω γένει.
- IF. σοὶ δ' ὄνομα ποῖον ἔθεθ' ὃ γεννήσας πατήρ;
- OP. τὸ μὲν δίκαιον δυστυχεῖς καλοῖμεθ' ἄν. 500
- IF. οὐ τοῦτ' ἐρωτῶ· τοῦτο μὲν δὸς τῇ τύχῃ.
- OP. ἀνώνυμοι θαυόντες οὐ γελῶμεθ' ἄν.

475. Cod. Pal. οἶδ' ὅτι.

ἔσεσθε δὴ.

482. νῶ Porson for νῦν.

498. γένει Köchly for γύναι.

481. Nauck μακρὸν—χθονός, Dobree

484. Seidl. κτανεῖν.

500. Hertz. κεκλήμεθ' ἄν from one copy.

- ΙΦ. τί δὲ φθονεῖς τοῦτ' ; ἡ φρονεῖς οὕτω μέγα ;
 ΟΡ. τὸ σῶμα θύσεις τοῦμὸν, οὐχὶ τοῦνομα.
 ΙΦ. οὐδ' ἂν πόλιν φράσειας ἥτις ἐστὶ σοι ; 505
 ΟΡ. ζητεῖς γὰρ οὐδὲν κέρδος, ὥς θανουμένῳ.
 ΙΦ. χάριν δὲ δοῦναι τήνδε κωλύει τί σε ;
 ΟΡ. τὸ κλεινὸν Ἄργος πατρίδ' ἐμὴν ἐπεύχομαι.
 ΙΦ. πρὸς θεῶν ἀληθῶς, ὦ ξέν', εἰ κείμεν γεγώς ;
 ΟΡ. ἐκ τῶν Μυκηνῶν, αἳ ποτ' ἦσαν Ὀλβιαί. 510
 ΙΦ. φυγὰς δ' ἀπήρας πατρίδος, ἡ ποῖα τύχη ;
 ΟΡ. φεύγω τρόπον γε δὴ τιν' οὐχ ἐκὼν ἐκὼν.
 ΙΦ. καὶ μὴν ποθεινός γ' ἦλθες ἐξ Ἀργεῖος μολών.
 ΟΡ. οὐκ οὐν ἐμαυτῷ γ'· εἰ δὲ σοι, σὺ τοῦδ' ἔρα.
 ΙΦ. ἂρ' ἂν τί μοι φράσειας ὧν ἐγὼ θέλω ; 515
 ΟΡ. ὥς ἐν παρέργῳ τῆς ἐμῆς δυσπραξίας.
 ΙΦ. Τροίαν ἴσως οἶσθ', ἣς ἀπανταχοῦ λόγος.
 ΟΡ. ὥς μή ποτ' ὠφελόν γε μὴδ' ἰδὼν ὄναρ.
 ΙΦ. φασὶν νῦν οὐκέτ' οὔσαν οἴχεσθαι δορί.
 ΟΡ. ἔστιν γὰρ οὕτως οὐδ' ἄκραντ' ἠκούσατε. 520
 ΙΦ. Ἑλένη δ' ἀφίκεται δῶμα Μενέλεω πάλιν ;
 ΟΡ. ἦκει, κακῶς γ' ἐλθοῦσα τῶν ἐμῶν τινι.
 ΙΦ. καὶ ποῦ 'στι ; κάμοι γάρ τι προῦφείλει κακόν.
 ΟΡ. Σπάρτη ξυνοικεῖ τῷ πάρος ξυνεννέτη.
 ΙΦ. ὦ μῖσος εἰς Ἑλληνας, οὐκ ἐμοὶ μόνῃ. 525
 ΟΡ. ἀπέλαυσα ἀγὰρ δὴ τι τῶν κείνης γάμων.
 ΙΦ. νόστος δ' Ἀχαιῶν ἐγένεθ', ὥς κηρύσσεται ;
 ΟΡ. ὥς πάνθ' ἀπαξ με συλλαβοῦς' ἀνιστορεῖς.
 ΙΦ. πρὶν γὰρ θανεῖν σε τοῦτ' ἐπαυρῆσθαι θέλω.
 ΟΡ. ἔλεγχ', ἐπειδὴ τοῦδ' ἐρᾷς· λέξω δ' ἐγώ. 530
 ΙΦ. Κάλχας τις ἦλθε μάντις ἐκ Τροίας πάλιν ;
 ΟΡ. ὀλωλεν, ὥς ἦν ἐν Μυκηναίοις λόγος.

503. ἡ Herm. for ἡ. 514. τοῦδ' Reiske for τοῦτ'. Seidler τοῦθ' ὅρα. 521. Weil. λέκτρα. 529. τοῦτ' Paley and Weckl. for τοῦδ'.

- ΙΦ. ὦ πότνι', ὥς εὔ. τί γὰρ ὁ Λαέρτου γόνος ;
 ΟΡ. οὔπω νενόστηκ' οἶκον, ἔστι δ', ὥς λόγος.
 ΙΦ. ὀλοίτο, νόσ্তু μήποτ' εἰς πάτραν τυχών. 535
 ΟΡ. μηδὲν κατεύχον· πάντα τὰκείνου νοσεῖ.
 ΙΦ. Θέτιδος δὲ τῆς Νηρηΐδος ἔστι παῖς ἔτι ;
 ΟΡ. οὐκ ἔστιν· ἄλλως λέκτρ' ἔγῃμ' ἐν Αὐλίδι.
 ΙΦ. δόλια γὰρ, ὥς γέ φασιν οἱ πεπονθότες.
 ΟΡ. τίς εἰ ποθ' ; ὥς εὔ πυνθάνει τὰφ' Ἑλλάδος. 540
 ΙΦ. ἐκείθεν εἰμι· παῖς ἔτ' οὖσ' ἀπωλόμην.
 ΟΡ. ὀρθῶς ποθεῖς ἄρ' εἰδέναι τὰκεί, γύναι.
 ΙΦ. τί δ' ὁ στρατηγός, ὃν λέγουσ' εὐδαιμονεῖν ;
 ΟΡ. τίς ; οὐ γὰρ ὃν γ' ἐγῶδα τῶν εὐδαιμόνων.
 ΙΦ. Ἀτρέως ἐλέγετο δὴ τις Ἀγαμέμνων ἀναξ. 545
 ΟΡ. οὐκ οἶδ'· ἀπελθε τοῦ λόγου τούτου, γύναι.
 ΙΦ. μὴ πρὸς θεῶν, ἀλλ' εἴφ', ἴν' εὐφρανθῶ, ξένε.
 ΟΡ. τέθνηχ' ὁ τλήμων, πρὸς δ' ἀπώλεσέν τινα.
 ΙΦ. τέθνηκε ; ποίᾳ συμφορᾷ ; τάλαιν' ἐγώ.
 ΟΡ. τί δ' ἐστέναξας τούτου ; μῶν προσῆκέ σοι ; 550
 ΙΦ. τὸν ὄλβον αὐτοῦ τὸν πάροιθ' ἀναστένω.
 ΟΡ. δεινῶς γὰρ ἐκ γυναικὸς οἴχεται σφαγείς.
 ΙΦ. ὦ πανδάκρυτος ἢ κτανούσα χῶ θανών.
 ΟΡ. παῦσαι νυν ἤδη μῆδ' ἐρωτήσης πέρα.
 ΙΦ. τοσόνδε γ', εἰ ζῇ τοῦ τάλαιπῶρου δάμαρ. 555
 ΟΡ. οὐκ ἔστι· παῖς νυν, ὃν ἔτεχ', οὗτος ὦλεσεν.
 ΙΦ. ὦ συνταραχθεὶς οἶκος. ὥς τί δὴ θέλων ;
 ΟΡ. πατρὸς θανόντος † τήνδε τιμωρούμενος.
 ΙΦ. φεῦ·
 ὥς εὔ κακὸν δίκαιον εἰσεπράξατο.

533. ὥς εὔ. τί Musgr. for ὥς ἔστι. 537. δὲ Elmsl. for δ' ὁ.
 538. ἔγῃμ' ἐν Markl. for ἔγῃμεν. 539. Nauck ἴσασιν for φασίν (γε
 add. in Fl. corr.). 553. Cod. Pal. κτανών. 556. Hartung αὐτός.
 558. MSS. τήνδε, Elmsl. αἷμα, Herm. τῷδε (see note C. A.).

- ΟΡ. ἀλλ' οὐ τὰ πρὸς θεῶν εὐτυχεῖ δίκαιος ὢν. 560 —
 ΙΦ. λείπει δ' ἐν οἴκοις ἄλλον Ἀγαμέμνων γόνον;
 ΟΡ. λέλοιπεν Ἠλέκτραν γε παρθένον μίαν.
 ΙΦ. τί δέ; σφαγείσης θυγατρὸς ἔστι τις λόγος;
 ΟΡ. οὐδεὶς γε, πλὴν θανοῦσαν οὐχ ὀρᾷ φάος.
 ΙΦ. τάλαιν' ἐκείνη χῶ κτανὼν αὐτὴν πατῆρ. 565
 ΟΡ. κακῆς γυναικὸς χάριν ἄχαριν ἀπώλετο.
 ΙΦ. ὁ τοῦ θανόντος δ' ἔστι παῖς Ἀργεῖ πατρός;
 ΟΡ. ἔστ', ἄθλιός γε, κοῦδαμοῦ καὶ πανταχοῦ.
 ΙΦ. ψευδεῖς ὄνειροι, χαίρετ'· οὐδὲν ἦτ' ἄρα.
 ΟΡ. οὐδ' οἱ σοφοὶ γε δαίμονες κεκλημένοι 570
 πτηνῶν ὀνείρων εἰσὶν ἀψευδέστεροι.
 πολὺς ταραγμὸς ἐν τε τοῖς θεοῖς ἐν
 καὶ τοῖς βροτέλοις· ἐν δὲ † λυπεῖται μόνον,
 ὅτ' οὐκ ἄφρων ὢν μάντεων πεισθεὶς λόγοις
 ὄλωλεν ὥς ὄλωλε τοῖσιν εἰδόσιν. 575
 ΧΟ. φεῦ φεῦ· τί δ' ἡμῖν οἱ φίλοι γεννήτορες;
 ἄρ' εἰσὶν; ἄρ' οὐκ εἰσὶ; τίς φράσειεν ἄν;
 ΙΦ. ἀκούσατ'· εἰς γὰρ δὴ τιν' ἤκομεν λόγον,
 ὑμῖν τ' ὀνησιν ὧ ξένοι σπεύδουσ' ἅμα
 κάμοι. τὸ δ' εὖ μάλιστα τῇδε γίγνεται, 580
 — εἰ πᾶσι ταῦτόν πρᾶγμ' ἀρεσκόντως ἔχει.
 θέλοις ἂν, εἰ σώσαιμί σ', ἀγγεῖλαι τί μοι
 πρὸς Ἀργος ἐλθὼν τοῖς ἐμοῖς ἐκεῖ φίλοις,
 δέλτον τ' ἐνεγκεῖν, ἣν τις οἰκτεῖρας ἐμὲ
 ἔγραψεν αἰχμάλωτος, οὐχὶ τὴν ἐμὴν 585
 φονέα νομίζων χεῖρα, τοῦ νόμου δ' ὕπο.
 θήσκειν σφε, τῆς θεοῦ τάδε δίκαι' ἡγουμένης;

572. θεοῖς Scal. for θεοῖς. 573. Cod. Fl. corr. λείπεται (see notes). 576. ἡμῖν οἱ φίλοι for ἡμεῖς οἱ τ' ἐμοὶ Köchly. 579. σπεύδουσ' for σπουδῆς Musgr. 580. τῇδε Heimsoeth for οὕτω (see note C. A.). 582. θέλοις for θέλεις Portus. 587. σφε for γε Markl. τάδε for ταῦτα Pierson.

οὐδένα γὰρ εἶχον ὅστις ἀγγεῖλαι μολῶν
 ἐς Ἄργος αὖθις τὰς *τ' ἐμὰς ἐπιστολάς
 πέμψειε σωθῆις τῶν ἐμῶν φίλων τινί. 590

σὺ δ', εἰ γὰρ, ὥς ἔοικας, οὔτε δυσγενῆς
 καὶ τὰς Μυκῆνας οἶσθα χόος κἀγὼ θέλω,
 σώθητι καὶ σὺ μισθὸν οὐκ αἰσχροῦν λαβὼν
 κούφων ἑκατὶ γραμμάτων σωτηρίαν.
 οὗτος δ', ἐπεὶ περ πόλις ἀναγκάζει τάδε, 595
 θεῇ γενέσθω θῦμα χωρισθεὶς σέθεν.

ΟΡ. καλῶς ἔλεξας τᾶλλα πλὴν ἐν, ᾧ ξένῃ
 τὸ γὰρ σφαγῆναι τόνδ' ἐμοὶ βάρος μέγα.
 ὁ ναυστολῶν γάρ εἰμ' ἐγὼ τὰς συμφοράς·
 οὗτος δὲ συμπλεῖ τῶν ἐμῶν μόχθων χάριν. 600
 οὐκ οὐν δίκαιον ἐπ' ὀλέθρῳ τῷ τοῦδ' ἐμὲ
 χάριν τίθεσθαι καὐτὸν ἐκδύναι κακῶν.

ἀλλ' ὥς γενέσθω· τῷδε μὲν δέλτον δίδου,
 πέμψει γὰρ Ἄργος, ὥστε σοι καλῶς ἔχειν
 ἡμᾶς δ' ὁ χρήζων κτεινέτω. τὰ τῶν φίλων 605
 αἰσχιστον ὅστις καταβαλὼν εἰς ξυμφοράς
 αὐτὸς σέσωται. τυγχάνει δ' ὅδ' ὢν φίλος,
 ὃν οὐδὲν ἥσσουν ἢ 'μὲ φῶς ὀρᾶν θέλω.

ΙΦ. ᾧ λῆμ' ἄριστον, ὥς ἀπ' εὐγενοῦς τινος
 ῥίζης πέφυκας τοῖς φίλοις τ' ὀρθῶς φίλος. 610
 τοιοῦτος εἶη τῶν ἐμῶν ὁμοσπόρων
 ὅσπερ λέλειπται. καὶ γὰρ οὐδ' ἐγὼ, ξένοι,
 ἀνάδελφός εἰμι, πλὴν ὅς' οὐχ ὀρώσά νιν.
 ἐπεὶ δὲ βούλει ταῦτα, τόνδε πέμψομεν
 δέλτον φέροντα, σὺ δὲ θανεῖ· πολλὰ δέ τις 615
 προθυμία σε τοῦδ' ἔχουσα τυγχάνει.

ΟΡ. θύσει δὲ τίς με καὶ τὰ δεινὰ τλήσεται ;

588. ἀγγεῖλαι for ἀγγελῖλαι Markl. (see note C. A.).
 after τὰς add. Elmsl. 592. Nauck ἐγὼ φιλῶ.

- ΙΦ. ἐγὼ θεᾶς γὰρ τήνδε προστροπὴν ἔχω.
 ΟΡ. ἄζηλά γ', ὦ νεᾶνι, κοῦκ εὐδαίμονα.
 ΙΦ. ἀλλ' εἰς ἀνάγκην κείμεθ', ἣν φυλακτέον. 620
 ΟΡ. αὐτὴ ξίφει θύουσα θῆλυς ἄρσενας ;
 ΙΦ. οὐκ· ἀλλὰ χαίτην ἀμφὶ σὴν χερυψομαι.
 ΟΡ. ὁ δὲ σφαγεὺς τίς ; εἰ τὰδ' ἱστορεῖν με χρῆ.
 ΙΦ. εἴσω δόμων τῶνδ' εἰσὶν οἷς μέλει τάδε.
 ΟΡ. τάφος δὲ ποῖος δέξεταί μ', ὅταν θάνω ; 625
 ΙΦ. πῦρ ἱερὸν ἔνδον χάσμα τ' εὐρωπὸν πέτρας.
 ΟΡ. φεῦ·
 πῶς ἄν μ' ἀδελφῆς χεῖρ περιστείλειεν ἄν ;
 ΙΦ. μάταιον εὐχὴν, ὦ τάλας, ὅστις ποτ' εἶ,
 ἠῦξω· μακρὰν γὰρ βαρβάρου ναίει χθονός.
 οὐ μὲν, ἐπειδὴ τυγχάνεις Ἀργεῖος ὦν, 630
 ἀλλ' ὦν γε δυνατὸν οὐδ' ἐγὼ ἄλλείψω χάριν.
 πολὺν τε γάρ σοι κόσμον ἐνθήσω τάφῳ,
 ξανθῷ τ' ἐλαίῳ σῶμα σὸν κατασβέσω,
 καὶ τῆς ὀρείας ἀνθεμόρρυτον γάνος
 ξουθῆς μελίσσης εἰς πυρὰν βαλῶ σέθεν. 635
 ἀλλ' εἴμι, δέλτον τ' ἐκ θεᾶς ἀνακτόρων
 οἴσω· τὸ μέντοι δυσμενὲς μὴ μοῦ λάβῃς.
 φυλάσσειτ' αὐτοὺς, πρόσπολοι, δεσμῶν ἄτερ.
 ἴσως ἄελπτα τῶν ἐμῶν φίλων τινὶ
 πέμψω πρὸς Ἄργος, ὃν μάλιστ' ἐγὼ φιλῶ, 640
 καὶ δέλτος αὐτῷ ζῶντας οὗς δοκεῖ θανεῖν
 λέγουσα πιστὰς ἡδονὰς ἀπαγγελεῖ.
- ΧΟ. κατολοφύρομαι σὲ τὸν χερυψῶν στρ.
 ρανίσι — —

618. τήνδε for τῆσδε Bothe. 631. ἄλλείψω for λείψω Markl.
 633. MSS. κατασβέσω (see note). 635. πυρὰν βαλῶ for πῦρ ἐμ-
 βαλὼν Canter. 637. βάλης Cod. Pal. 642. Portus λέγουσ'
 ἀπίστους.

μελόμενον αἵμακταῖς.

645

ΟΡ. οἶκτος γὰρ οὐ ταῦτ', ἀλλὰ χαίρετ', ὦ ξένοι.

ΧΟ. σὲ δὲ τύχας μακαίρας, ὦ νεανία,

ἀντ.

σεβόμεθ', εἰς πάτραν

δτι πόδ' ἐπεμβάσει.

ΠΥ. ἄζηλά τοι φίλοισι, θνησκόντων φίλων.

650

ΗΜ. α'. ὦ σχέτλιοι πομπαί.

ΗΜ. β'. φεῦ φεῦ, διόλλυσαι.

ΗΜ. α'. αἰαί.

ΗΜ. β'. αἰαί.

ΧΟ. πότερος ὁ μᾶλλον;

ἔτι γὰρ ἀμφίλογα δίδυμα μέμονε φρῆν,

655

σὲ πάρος ἢ σ' ἀναστενάξω γόοις.

ΟΡ. Πυλάδῃ, πέπουθας ταῦτὸ πρὸς θεῶν ἐμοί;

ΠΥ. οὐκ οἶδ' ἐρωτῆς οὐ λέγειν ἔχοντά με.

ΟΡ. τίς ἐστὶν ἡ νεᾶνις; ὥς Ἑλληνικῶς

660

ἀνῆρεθ' ἡμᾶς τοὺς τ' ἐν Ἰλίῳ πόνοους

νόστον τ' Ἀχαιῶν τόν τ' ἐν οἰωνοῖς σοφὸν

Κάλχαντ' Ἀχιλλέως τ' ὄνομα, καὶ τὸν ἄθλιον

Ἀγαμέμνον' ὥς. ᾤκτειρ' ἀνηρώτα τέ με

γυναῖκα παῖδάς τ'. ἐστὶν ἡ ξένη γένος

665

ἐκεῖθεν, Ἀργεῖα τις· οὐ γὰρ ἄν ποτε

δέλτον τ' ἐπεμπε καὶ τάδ' ἐξεμάνθανεν,

ὥς κοινὰ πρᾶσσουσ', Ἄργος εἰ πρᾶσσει καλῶς.

ΠΥ. ἐφθης με μικρόν· ταῦτὰ δὲ φθάσας λέγεις,

πλὴν ἔν· τὰ γάρ τοι βασιλέων παθήματα

670

ἴσασι πάντες, ὧν ἐπιστροφή τις ἦν.

ἀτὰρ διῆλθε χᾶτερον λόγον τινά.

647. μακαίρας for μάκαρος Kirch.

649. πόδ' for ποτ' Elmsl.

650. τοι for τοῖς Herm.

654. μᾶλλον for μέλλων Herm. (see notes).

666. Nauck Ἀργειῶτις. 669. MSS. ταῦτα. 670. τοι for τῶν

Herm. 672. MSS. διῆλθε, Porson διήλθον (see notes).

ΟΡ. τίν' ; εἰς τὸ κοινὸν δοὺς ἄμεινον ἂν μάθοις.

ΠΤ. αἰσχρὸν θανόντος σοῦ βλέπειν ἡμᾶς φάος,
κοινῇ τ' ἔπλευσα, δεῖ με καὶ κοινῇ θανεῖν. 675
καὶ δειλίαν γὰρ καὶ κάκην κεκτήσομαι
Ἄργει τε Φωκέων τ' ἐν πολυπτύχῳ χθονί,
δόξω δὲ τοῖς πολλοῖσι, πολλοὶ γὰρ κακοί,
προδοὺς σεσῶσθαί σ' αὐτὸς εἰς οἴκους μόνος, —
ἢ καὶ φονεῦσαι σ' ἐπὶ νοσοῦσι δώμασι 680
ῥάψας μόρον σοι σῆς τυραννίδος χάριν,
ἐγκληρον ὥς δὴ σὴν κασιγνήτην γαμῶν.
ταῦτ' οὖν φοβοῦμαι καὶ δι' αἰσχύνης ἔχω,
κοῦκ ἔσθ' ὅπως οὐ χρὴ συνεκπνεῦσαι μέ σοι
καὶ συσφαγῆναι καὶ πυρωθῆναι δέμας, 685
φίλον γεγῶτα καὶ φοβούμενον ψόγον.

ΟΡ. εὐφημα φώνει· τὰμὰ δεῖ φέρειν κακά·
ἀπλᾶς δὲ λύπας ἐξόν, οὐκ οἶσω διπλᾶς.
ὃ γὰρ σὺ λυπρὸν κάπονελδιστον λέγεις,
ταῦτ' ἔστιν ἡμῖν, εἴ σε συμμοχθοῦντ' ἐμοὶ 690
κτενῶ· τὸ μὲν γὰρ εἰς ἔμ' οὐ κακῶς ἔχει,
πράσσουσθ' ἢ πράσσω πρὸς θεῶν, λείπειν βίον.
σὺ δ' ὄλβιός τ' εἶ, καθαρὰ τ' οὐ νοσοῦντ' ἔχεις
μέλαθρ', ἐγὼ δὲ δυσσεβῇ καὶ δυστυχῇ.
σωθεὶς δὲ παῖδας ἐξ ἐμῆς ὁμοσπόρου 695
κτησάμενος, ἦν ἔδωκά σοι δάμαρτ' ἔχειν,
ὄνομά τ' ἐμοῦ γένοιτ' ἂν, οὐδ' ἄπαις δόμος
πατρῶος οὐμὸς ἐξαλειφθείη ποτ' ἂν.
ἀλλ' ἔρπε καὶ ζῇ καὶ δόμους οἶκει πατρός.
ὅταν δ' ἐς Ἑλλάδ' ἱππιὸν τ' Ἄργος μόλῃς, 700
πρὸς δεξιᾶς σε τῆσδ' ἐπισκῆπτω τάδε·

675. Nauck τε πλεύσας, Weil πέπλευκα. 679. σεσῶσθαί σ' for σε
σῶζεσθ' Elmsl. 680, 681. φονεῦσαι σ'—ῥάψας for φονεύσας—ῥάψαι
Bergk. 687. Porson ἐμέ for κακά. 692. λείπειν for λήσειν,
λύσειν (λήγειν) Monk.

τύμβον τε χῶσον κἀπίθες μνημεῖά μοι,
 καὶ δάκρυ' ἀδελφῇ καὶ κόμας δότω τάφῳ.
 ἄγγελλε δ' ὥς ὀλωλ' ὑπ' Ἀργείας τινὸς
 γυναικὸς, ἀμφὶ βωμὸν ἀγνισθεὶς φόνῳ. 705
 καὶ μὴ προδῶς μου τὴν κασιγνήτην ποτὲ,
 ἔρημα κήδη καὶ δόμους ὄρων πατρός.
 καὶ χαῖρ'· ἐμῶν γὰρ φίλτατον σ' ἡῦρον φίλων,
 ᾧ συγκυναγὲ καὶ συνεκτραφεὶς ἐμοί,
 ᾧ πόλλ' ἐνεγκῶν τῶν ἐμῶν ἄχθη κακῶν. 710
 ἡμᾶς δ' ὁ Φοῖβος μάντις ὦν ἐψεύσατο·
 τέχνην δὲ θέμενος ὥς προσώταθ' Ἑλλάδος
 ἀπήλασ' αἰδοῖ τῶν πάρος μαντευμάτων.
 ᾗ πάντ' ἐγὼ δοὺς τὰμὰ καὶ πεισθεὶς λόγοις,
 μητέρα κατακτὰς αὐτὸς ἀνταπόλλυμαι. 715

ΠΥ. ἔσται τάφος σοι, καὶ κασιγνήτης λέχος
 οὐκ ἂν προδοίην, ᾧ τάλας, ἐπεὶ σ' ἐγὼ
 θανόντα μᾶλλον ἢ βλέπονθ' ἔξω φίλον.
 ἀτὰρ τὸ τοῦ θεοῦ σ' οὐ διέφθορέν γέ πω
 μάντευμα, καίτοι γ' ἐγγὺς ἔστηκας φόνου. 720
 ἀλλ' ἔστιν ἔστιν ἢ λίαν δυσπραξία
 λίαν διδοῦσα μεταβολὰς, ὅταν τύχη.

ΟΡ. σίγα· τὰ Φοίβου δ' οὐδὲν ὠφελεί μ' ἔπη·
 γυνὴ γὰρ ἦδε δωμάτων ἔξω περᾶ.

ΙΦ. ἀπέλθεθ' ὑμεῖς καὶ παρεντρεπίζετε 725
 τᾶνδον μολόντες τοῖς ἐφεστῶσι σφαγῇ.
 δέλτου μὲν αἶδε πολύθυροι διαπτυχαί,
 ξένοι, πάρειςιν· ἃ δ' ἐπὶ τοῖσδε βούλομαι,
 ἀκούσατ'· οὐδεὶς αὐτὸς ἐν πόνοις *τ' ἀνήρ
 ὅταν τε πρὸς τὸ θάρσος ἐκ φόβου πέσῃ. 730

719. σ' οὐ—γέ πω for γ' οὐ—μέ πω Nauck. 720. MSS. καίτοι γ'
 —ἔστηκας (see note). 727. πολύθυροι in Aristotle, Rhet. iii. 6 for
 ολύθρηνοι. 728. ξένοι for ξένοι Pierson. 729. τ' add. Köchly.

ἐγὼ δὲ ταρβῶ μὴ ἀπονοστήσας χθονὸς
θῆται παρ' οὐδὲν τὰς ἐμὰς ἐπιστολὰς
ὁ τήνδε μέλλων δέλτον εἰς Ἄργος φέρειν.

ΟΡ. τί δῆτα βούλει; τίνος ἀμηχανεῖς πέρι;

ΙΦ. ὄρκον δότω μοι τάσδε πορθμεύσειν γραφὰς 735
πρὸς Ἄργος, οἷσι βούλομαι πέμψαι φίλων.

ΟΡ. ἡ κἀντιδώσεις τῷδε τοὺς αὐτοὺς λόγους;

ΙΦ. τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.

ΟΡ. ἐκ γῆς ἀφήσειν μὴ θανόντα βαρβάρου.

ΙΦ. δίκαιον εἶπας· πῶς γὰρ ἀγγεῖλειεν ἄν; 740

ΟΡ. ἡ καὶ τύραννος ταῦτα συγχωρήσεται;

ΙΦ. πείσω σφε, καὐτὴ ναὸς εἰσβήσω σκάφος.

ΟΡ. ὅμνυ· σὺ δ' ἔξαρχ' ὄρκον ὅστις εὖσεβής.

ΙΦ. “δῶσω,” λέγειν χρῆ, τήνδε τοῖς ἐμοῖς φίλοις.

ΠΤ. τοῖς σοῖς φίλοισι γράμματ' ἀποδώσω τάδε. 745

ΙΦ. ἀγῶ σὲ σώσω κυανέας ἔξω πέτρας.

ΠΤ. τί ν' οὖν ἐπόμενος τοισὶδ' ὄρκιον θεῶν;

ΙΦ. Ἄρτεμιν, ἐν ἣσπερ δώμασιν τιμὰς ἔχω.

ΠΤ. ἐγὼ δ' ἀνακτά γ' οὐρανοῦ, σεμνὸν Δία.

ΙΦ. εἰ δ' ἐκλιπὼν τὸν ὄρκον ἀδικοίης ἐμέ; 750

ΠΤ. ἀνοστος εἶην· τί δὲ σὺ, μὴ σώσασά με;

ΙΦ. μήποτε κατ' Ἄργος ζῶσ' ἔχνος θείην ποδός.

ΠΤ. ἄκουε δὴ νυν ὃν παρήλθομεν λόγον.

ΙΦ. ἀλλ' οὔτις ἔστ' ἀκαιρος, ἦν καλῶς ἔχη.

ΠΤ. ἐξαίρετόν μοι δὸς τόδ', ἦν τι ναῦς πάθῃ, 755

χῆ δέλτος ἐν κλύδωνι χρημάτων μέτα

ἀφανῆς γένηται, σῶμα δ' ἐκσώσω μόνον,

τὸν ὄρκον εἶναι τόνδε μηκέτ' ἐμπεδον.

ΙΦ. ἀλλ' οἶσθ' ὃ δράσω; πολλὰ γὰρ πολλῶν κυρεῖ·

742. ναί in MSS. before πείσω.

744. Nauck δώσεις (see notes).

747. τοισίδ' for τοῖσιν Markl.

753. δὴ νυν for δὴ νῦν Scal.

754. οὔτις ἔστ' ἀκαιρος for αὐτίς ἔσται καινός Bothe.

- τάνοντα κάγγεγραμμέν' ἐν δέλτον πτυχαῖς 760
 λόγῳ φράσω σοι πάντ' ἀναγγεῖλαι φίλοις.
 ἐν ἀσφαλεῖ γάρ· ἦν μὲν ἐκσώσης γραφήν,
 αὐτὴ φράσει σιγῶσα τὰγγεγραμμένα·
 ἦν δ' ἐν θαλάσῃ γράμματ' ἀφανισθῇ τάδε,
 τὸ σῶμα σώσας τοὺς λόγους σώσεις ἐμοί. 765
- ΠΥ. καλῶς ἔλεξας τῶν τε σῶν ἐμοῦ θ' ὑπερ.
 σήμαινε δ' ὧς χρή τάσδ' ἐπιστολὰς φέρειν
 πρὸς Ἄργος, ὃ τι τε χρή κλύοντά σου λέγειν.
- ΙΦ. ἄγγελ' Ὀρέστη, παιδὶ τὰγαμέμνονος·
 “ἡ ’ν Αὐλίδι σφαγεῖς’ ἐπιστέλλει τάδε 770
 ζῶσ’ Ἰφιγένεια, τοῖς ἐκεῖ δ’ οὐ ζῶσ’ ἔτι.”
- ΟΡ. ποῦ δ’ ἔστ’ ἐκείνη; καθανούσ’ ἤκει πάλιν;
 ΙΦ. ἦδ’ ἦν ὁρᾷς σύ· μὴ λόγοις ἐκπλησέ με.
 — “κόμισαί μ’ ἐς Ἄργος, ὧ σὺναιμε, πρὶν θανεῖν,
 ἐκ βαρβάρου γῆς καὶ μετὰσθησον θεᾶς 775
 σφαγίων, ἐφ’ οἷσι ξενοφόνους τιμὰς ἔχω.”
- ΟΡ. Πυλάδῃ, τί λέξω; ποῦ ποτ’ ὄνθ’ ἠυρήμεθα;
 ΙΦ. “ἡ σοῖς ἀραῖα δώμασιν γενήσομαι,
 Ὀρέσθ’,” ἵν’ αὖθις ὄνομα δις κλύων μάθῃς.
- ΠΥ. ὦ θεοί.
- ΙΦ. τί τοὺς θεοὺς ἀνακαλεῖς ἐν τοῖς ἐμοῖς; 780
- ΠΥ. οὐδέν· πέραινε δ’ ἐξέβην γὰρ ἄλλοσε.
 [τάχ’ οὖν ἐρωτῶν σ’ εἰς ἄπιστ’ ἀφίξομαι.]
- ΙΦ. λέγ’ οὐνεκ’ ἔλαφον ἀντιδοῦσά μου θεᾷ
 Ἄρτεμις ἔσωσέ μ’, ἦν ἔθυσ’ ἐμὸς πατήρ,
 δοκῶν ἐς ἡμᾶς ὄξυν φάσγανον βαλεῖν, 785
 εἰς τήνδε δ’ ὧκισ’ αἶαν. αἰδ’ ἐπιστολαί,
 τάδ’ ἐστὶ τὰν δέλτοισιν ἐγγεγραμμένα.
- ΠΥ. ὦ ῥαδίλοις ὄρκοισι περιβαλοῦσά με,
 κάλλιστα δ’ ὁμόσασ’, οὐ πολὺν σχήσω χρόνον,

- τὸν δ' ὄρκον δν κατῴμοσ' ἐμπεδώσομεν. 790
 ἰδοῦ, φέρω σοι δέλτον ἀποδίδωμί τε,
 Ὅρέστα, τήσδε σῆς κασιγνήτης πάρα.
- ΟΡ. δέχομαι· παρeis δὲ γραμμάτων διαπνυχὰς,
 τὴν ἡδονὴν πρῶτ' οὐ λόγοις αἰρήσομαι.
 ᾧ φιλτάτῃ μοι σύγγον', ἐκπεπληγμένος 795
 ὅμως σ' ἀπίστῳ περιβαλὼν βραχίονι
 εἰς τέρψιν εἶμι, πυθόμενος θαυμάστ' ἐμοί.
- ΧΟ. ξείν', οὐ δικαίως τῆς θεοῦ τὴν πρόσπολον
 χραίνεις ἀθίκτοις περιβαλὼν πέπλοις χέρα.
- ΟΡ. ᾧ συγκασιγνήτῃ τε καὶ ταύτου πατρὸς 800
 Ἀγαμέμνονος γεγῶσα, μή μ' ἀποστρέφου,
 ἔχουσ' ἀδελφὸν, οὐ δοκοῦσ' ἔξειν ποτέ.
- ΙΦ. ἐγὼ σ' ἀδελφὸν τὸν ἐμόν ; οὐ παύσει λέγων ;
 τὸ δ' Ἄργος αὐτοῦ μεστὸν ἦ τε Ναυπλία.
- ΟΡ. οὐκ ἔστ' ἐκεῖ σὸς, ᾧ τάλαινα σύγγονος. 805
- ΙΦ. ἀλλ' ἡ Λάκαινα Τυνδαρίς σ' ἐγείνατο ;
- ΟΡ. Πέλοπός τε παιδὶ παιδὸς ἐκπέφυκ' ἐγώ.
- ΙΦ. τί φῆς ; ἔχεις τι τῶνδ' ἐμοὶ τεκμήριον ;
- ΟΡ. ἔχω· πατρῶων ἐκ δόμων τι πυνθάνου.
- ΙΦ. οὐκ οὐν λέγειν μὲν χρή σέ, μανθάνειν δ' ἐμέ ; 810
- ΟΡ. [λέγοιμ' ἂν ἀκοῇ πρῶτον Ἡλέκτρας τάδε.]
 Ἀτρέως Θυέστου τ' οἶσθα γενομένην ξριν ;
- ΙΦ. ἤκουσα, χρυσῆς ἄρνυς ἡνίκ' ἦν πέρι.
- ΟΡ. ταῦτ' οὖν ὑφήνασ' οἶσθ' ἐν εὐπῆνυις ὑφαῖς ;
- ΙΦ. ᾧ φίλτατ', ἐγγὺς τῶν ἐμῶν κάμπτεϊς φρενῶν. 815
- ΟΡ. εἰκὼ τ' ἐν ἱστοῖς ἡλίου μετάστασιν ;
- ΙΦ. ὕφηνα καὶ τόδ' εἶδος εὐμίτοις πλοκαῖς.
- ΟΡ. καὶ λούτρ' ἐς Ἀῦλιν μητρὸς ἀνεδέξω πάρα ;

796. σ' ἀπίστῳ for ἀπιστῶ Markl.

806. Monk ἦ for ἡ.

807. Elmsl. οὐ 'κπέφυκ' (see notes).

811. ἀκοῇ for ἀκουε Markl.

813. Barnes οὐνεκ'.

815. κάμπτεϊς for κάμπτη Blomf.

θανάτῳ πελάσεις ἄρα βάρβαρα φύλα
καὶ δι' ὁδοὺς ἀνόδους στείχων· διὰ κυανέας μὴν
στενοπόρου πέτρας μακρὰ κέλευθα να- 890
τοισιν δρασμοῖς.

τάλαινα, τάλαινα.

τίς ἄν οὖν, τάλαν, ἧ θεὸς ἧ βροτὸς ἧ 895
τί τῶν ἀδοκῆτων

ἀπόρων πόρον ἐξανύσαι,

δυοῖν τοῖν μόνοιιν Ἀτρεΐδαιιν

κακῶν ἔκλυσιν·

ΧΟ. ἐν τοῖσι θαυμαστοῖσι καὶ μύθων πέρα 900
τάδ' εἶδον αὐτῇ κοῦ κλύουσ' ἀπ' ἀγγέλων.

ΠΥ. τὸ μὲν φίλους ἐλθόντας εἰς ὄψιν φίλων,
'Ορέστα, χειρῶν περιβολὰς εἰκὸς λαβεῖν·
λήξαντα δ' οἴκτων καπ' ἐκεῖν' ἐλθεῖν χρεῶν,
ὅπως τὸ κλειδὸν ὄνομα τῆς σωτηρίας 905
λαβόντες ἐκ γῆς βησόμεσθα βαρβάρων.

— σοφῶν γὰρ ἀνδρῶν ταῦτα, μὴ 'κβάντας τύχης,
καιρὸν λαβόντας, ἡδονὰς ἄλλας λαβεῖν.

ΟΡ. καλῶς ἔλεξας· τῇ τύχῃ δ' οἶμαι μέλειν 910
τοῦδε ξὺν ἡμῖν ἦν δέ τις πρόθυμος ἦ,
σθένειν τὸ θεῖον μᾶλλον εἰκότως ἔχει.

ΙΦ. οὐδ' ἂν μ' ἐπίσχοις γ' οὐδ' ἀποστήσαις λόγου
πρῶτον πυθέσθαι τίνα ποτ' Ἠλέκτρα πότμον
εἶληχε βίотου· φίλα γάρ ἐστι πάντ' ἐμοί.

ΟΡ. τῷδε ξυνοικεῖ βίον ἔχουσ' εὐδαίμονα. 915

886. Markl. ἀνά. 888. δι' ὁδοὺς for διόδοις Reiske. 895. τάλαν for τὰδ' ἂν Badham. 897. ἀπόρων for ἀπορον Herm. ἐξανύσαι for ἐξανύσας Kirch. 898. Cod. Fl. has φανεί after Ἀτρεΐδαιιν. 901. κοῦ κλύουσ' ἀπ' ἀγγέλων for καὶ κλύουσ' ἀπαγγελῶ Herm. (see note C. A.). 905. Elmsl. ὄμμα for ὄνομα. 912. οὐδ' ἂν μ' ἐπίσχοις γ' οὐδ' ἀποστήσας for οὐδέν μ' ἐπίσχυ γ' οὐδ' ἀποστήση (-ει) England. 914. ἐστὶ for ἐσται Seidl. (but ἐμὰ for ἐμοί). Markl. ταῦτ', Schöne τὰμ' for πάντ'.

- ΙΦ. οὗτος δὲ ποδαπὸς καὶ τίνας πέφυκε παῖς ;
 ΟΡ. Στρόφιος ὁ Φωκεὺς τοῦδε κλήζεται πατήρ.
 ΙΦ. ὃδ' ἐστὶ γ' Ἀτρέως θυγατρὸς, ὁμογενὴς ἐμός ;
 ΟΡ. ἀνεψιὸς γε, μόνος ἐμοὶ σαφὴς φίλος.
 ΙΦ. οὐκ ἦν τόθ' οὗτος ὅτε πατήρ ἐκτεινέ με. 920
 ΟΡ. οὐκ ἦν· χρόνον γὰρ Στρόφιος ἦν ἄπαις τινά.
 ΙΦ. χαῖρ' ὦ πόσις μοι τῆς ἐμῆς ὁμοσπόρου.
 ΟΡ. κάμὸς γε σωτήρ, οὐχὶ συγγενὴς μόνον.
 ΙΦ. τὰ δεινὰ δ' ἔργα πῶς ἔτλης μητρὸς πέρι ;
 ΟΡ. σιγῶμεν αὐτά· πατρὶ τιμωρῶν ἐμῶ. 925
 ΙΦ. ἡ δ' αἰτία τίς ἀνθ' ὅτου κτείνει πόσιν ;
 ΟΡ. ἔα τὰ μητρὸς· οὐδὲ σοὶ κλύειν καλόν.
 ΙΦ. σιγῶ· τὸ δ' Ἄργος πρὸς σέ νῦν ἀποβλέπει ;
 ΟΡ. Μενέλαος ἄρχει· φυγάδες ἐσμὲν ἐκ πάτρας.
 ΙΦ. οὗ που νοσοῦντας θεῖος ὕβρισεν δόμους ; 930
 ΟΡ. οὐκ, ἀλλ' Ἐρινύων δεῖμά μ' ἐκβάλλει χθονός.
 ΙΦ. ταῦτ' ἄρ' ἐπ' ἄκταις κἀνθάδ' ἠγγέλθης μανείς ;
 ΟΡ. ὦφθήμεν οὐ νῦν πρῶτον ὄντες ἄθλιοι.
 ΙΦ. ἐγνωνκα, μητρὸς *σ' οὔνεκ' ἡλάστρουν θεαί. —
 ΟΡ. ὦσθ' αἵματηρὰ στόμι' ἐπεμβαλεῖν ἐμοί. 935
 ΙΦ. τί γάρ, ποτ' εἰς γῆν τήνδ' ἐπόρθμευσας πόδα ;
 ΟΡ. Φοίβου κελευσθεὶς θεσφάτοις ἀφικόμεν.
 ΙΦ. τί χρῆμα δράσων ; ῥήτὸν ἢ σιγῶμενον ;
 ΟΡ. λέγοιμ' ἂν· ἀρχαὶ δ' αἶδε μοι πολλῶν πόνων.
 ἐπεὶ τὰ μητρὸς ταῦθ' ἂ σιγῶμεν κακὰ 940
 εἰς χεῖρας ἦλθε, μεταδρομαῖς Ἐρινύων
 ἡλαυνόμεσθα φυγάδες, ἔστ' ἐμὸν πόδα
 εἰς τὰς Ἀθήνας δὴ ἔξεπεμψε Λοξίας,
 δίκην παρασχεῖν ταῖς ἀνωνύμοις θεαῖς.

932. ἠγγέλθης for ἠγγέλης Elmsl. 934. σ' add. Markl.
 938. δράσαν for δράσειν Elmsl. 942. ἔστ' ἐμὸν for ἐνθεν μοι
 Nauck (see note C. A.). 943. δὴ ἔξεπεμψε for δὴ γ' ἐπεμψε Elmsl.

ἔστιν γὰρ ὅσα ψῆφος, ἦν Ἄρει ποτὲ 945
 Ζεὺς εἶσατ' ἔκ του δὴ χερῶν μιάσματος.
 ἔλθων δ' ἐκέισε, πρῶτα μὲν μ' οὐδείς ξένων
 ἐκὼν ἐδέξαθ', ὥς θεοῖς στυγούμενον
 οἱ δ' ἔσχον αἰδῶ, ξένια μονοτράπεζά μοι
 παρέσχον, οἴκων ὄντες ἐν ταύτῳ στέγει, 950
 σιγῇ δ' ἐτεκτῆναντ' ἀπρόσφθεγκτόν μ', ὅπως
 δαιτὸς γενοίμην πώματός τ' αὐτῶν δίχα,
 εἰς δ' ἄγγος ἴδιον ἴσον ἅπασι βακχίου
 μέτρημα πληρώσαντες εἶχον ἡδονήν.
 κἀγὼ ἔξελεγξαι μὲν ξένους οὐκ ἤξιουν, 955
 ἡλγουν δὲ σιγῇ κἀδόκουν οὐκ εἰδέναι,
 μέγα στενάζων, οὔνεκ' ἦν μητρὸς φονεύς.
 [κλύω δ' Ἀθηναίοισι τὰμὰ δυστυχῇ
 τελετῇ γενέσθαι, καὶ τὸν νόμον μένειν
 χοῆρες ἄγγος Παλλάδος τιμᾶν λεῶν.] 960
 ὥς δ' εἰς Ἄρειον ὄχθον ἦκον, ἐς δίκην τ'
 ἔστην, ἐγὼ μὲν θάτερον λαβὼν βάθρον
 τὸ δ' ἄλλο πρέσβειρ' ἦπερ ἦν Ἑρινύων,
 εἰπὼν ἀκούσας θ' αἵματος μητρὸς πέρι
 Φοῖβός μ' ἔσωσε μαρτυρῶν ἴσας δέ μοι 965
 ψήφους διηρίθμησε Παλλὰς ὠλένη,
 νικῶν δ' ἀπῆρα φόνια πειρατήρια.
 ὄσαι μὲν οὖν ἔζοντο πεισθεῖσαι δίκη,
 ψῆφον παρ' αὐτὴν ἱερὸν ὥρισαντ' ἔχειν
 ὄσαι δ' Ἑρινύων οὐκ ἐπείσθησαν νόμῳ, 970
 δρόμοις αἰδρῦτοισιν ἡλάστρουν μ' αἰεὶ,
 ἕως ἐς ἀγνὸν ἦλθον αὖ Φοίβου πέδον,
 καὶ πρόσθεν ἀδύτων ἐκταθεῖς, νῆστις βορᾶς,

951. ἀπρόσφθεγκτον for ἀπόφθεγκτον Herm. (κάφθεγκτον Weck-
 lein). 952. αὐτῶν for αὐτοῦ Scal. 966. Seidl. διεπρίθμυε (Cod.
 Pal. διεπρίθμυε, Fl. διεπρίθμυε).

ἐπώμοσ' αὐτοῦ βίον ἀπορρήξειν θανών,
 εἰ μὴ με σώσει Φοῖβος, ὅς μ' ἀπώλεσεν. 975
 ἐντεῦθεν αὐδὴν τρίποδος ἐκ χρυσοῦ λακῶν
 Φοῖβός μ' ἔπεμψε δεῦρο, διοπετὲς λαβεῖν
 ἄγαλμ' Ἀθηνῶν τ' ἐγκαθιδρῦσαι χθονί.
 ἀλλ' ἦν περ ἡμῖν ὥρισεν σωτηρίαν,
 σύμπραξον· ἦν γὰρ θεῆς κατὰσχωμεν βρέτας, 980
 μανιῶν τε λήξω καὶ σὲ πολυκώπῃ σκάφει
 στεῖλας Μυκήναις ἐγκαταστήσω πάλιν.
 ἀλλ' ὦ φιληθείς, ὦ κασίγνητον κἄρα,
 σῶσον πατρώον οἶκον, ἔκσωσον δ' ἐμέ·
 ὥς τᾶμ' ὄλωλε πάντα καὶ τὰ Πελοπιδῶν, 985
 οὐράνιον εἰ μὴ ληψόμεσθα θεῆς βρέτας.

ΧΟ. δεινὴ τις ὀργὴ δαιμόνων ἐπέζεσε

τὸ Ταυτάλειον σπέρμα διὰ πόνων τ' ἄγει.

ΙΦ. τὸ μὲν πρόθυμον, πρὶν σε δεῦρ' ἔλθειν, ἔχω

Ἄργει γενέσθαι καὶ σὲ, σύγγον', εἰσιδεῖν. 990

θέλω δ' ἄπερ σὺ, σέ τε μεταστήσαι πόνων

νοσοῦντά τ' οἶκον, οὐχὶ τῷ κτανόντι με

θυμουμένη, πατρώον ὀρθῶσαι πάλιν.

σφαγῆς τε γὰρ σῆς χεῖρ' ἀπαλλάξαιμεν ἂν

σώσαιμ' δ' οἴκους· τὴν θεὸν δ' ὅπως λάθω 995

δέδοικα καὶ τύραννον, ἥνικ' ἂν κενὰς

κρηπίδας εὖρη λαῖνας ἀγάλματος.

πῶς οὐ θανοῦμαι; τίς δ' ἐνεστί μοι λόγος;

ἀλλ' εἰ μὲν ἐν τι τοῦθ' ὁμοῦ γενήσεται,

ἄγαλμά τ' οἴσεις κἄμ' ἐπ' εὐπρύμνου νεῶς 1000

ἄξεις, τὸ κινδύνευμα γίγνεται καλόν·

976. λακῶν for λαβῶν Scal. 980. ἦν for ἂν Seidl. 988. ἄγει
 for ἀεί Canter. 991. σὲ and πόνων for σοὶ and πόνων Canter.

992. κτανόντι for κτανόντι Heath (see note C. A.). 993. πάλιν for
 θέλω Markl. 995. Markl. τ' for δ'. 998. δ' after πῶς om. Kirch.

τούτου δὲ χωρισθεῖς' ἐγὼ μὲν ὀλλυμαι,
 σὺ δ' ἂν τὸ σαυτοῦ θέμενος εἴ νόστου τύχοις.
 οὐ μὴν τι φεύγω γ' οὐδέ μ' εἰ θανεῖν χρεῶν,
 σώσασα σ'. οὐ γὰρ ἄλλ' ἀνὴρ μὲν ἐκ δόμων 1005
 — θανῶν ποθεινός, τὰ δὲ γυναικὸς ἀσθενή.

ΟΡ. οὐκ ἂν γενοίμην σοῦ τε καὶ μητρὸς φονεύς
 ἄλλις τὸ κείνης αἷμα· κοινόφρων δὲ σοὶ
 καὶ ζῆν θέλοιμ' ἂν καὶ θανῶν λαχεῖν ἴσον.
 [ἄξω δέ σ', ἥνπερ μὴ αὐτὸς ἐνταυθοῖ πέσω, 1010
 πρὸς οἶκον, ἧ σοῦ κατθανῶν· μενῶ μέγα.]
 γνώμης δ' ἄκουσον· εἰ πρόσαντες ἦν τότε
 Ἀρτέμιδι, πῶς ἂν Λοξίας ἐθέσπισε
 κομίσαι μ' ἄγαλμα θεῆς πόλισμα Παλλάδος;

* * * * *

καὶ σὸν πρόσωπον εἰσιδεῖν; ἅπαντα γὰρ 1015
 συνθεῖς τάδ' εἰς ἐν νόστον ἐλπίζω λαβεῖν.

ΙΦ. πῶς οὖν γένοιτ' ἂν ὥστε μήθ' ἡμᾶς θανεῖν,
 λαβεῖν θ' ἂ βουλόμεσθα; τῇδε γὰρ νοσεῖ
 νόστος πρὸς οἶκους· ἥδε βούλευσις πάρα.

ΟΡ. ἄρ' οὖν τύραννον διολέσαι δυναίμεθ' ἂν; 1020

ΙΦ. δεινὸν τόδ' εἶπας, ξενοφονεῖν ἐπήλυδας.

ΟΡ. ἀλλ' εἰ σὲ σώσει κάμῃ, κινδυνευτέον.

ΙΦ. οὐκ ἂν δυναίμην, τὸ δὲ πρόθυμον ἤνεσα.

ΟΡ. τί δ', εἴ με ναῶ τῷδε κρύψειας λάθρα;

ΙΦ. ὥς δὴ σκότος λαβόντες ἐκσωθεῖμεν ἂν; 1025

ΟΡ. κλεπτῶν γὰρ ἡ νύξ, τῆς δ' ἀληθείας· τὸ φῶς.

ΙΦ. εἶσ' ἔνδον ἱεροῦ φύλακες, οὓς οὐ λήσομεν.

ΟΡ. οἴμοι διεφθάρμεσθα· πῶς σωθεῖμεν ἂν;

1010. ἄξω δέ σ' for ἥξω δέ γ' Canter. μὴ αὐτὸς (μαυτὸς) for καὶ τὸς
 Markl. 1018. νοσεῖ for νοεῖ Markl. 1019. ἥδε βούλευσις for ἡ δὲ βού-
 λησις Markl. also in 1020 οὖν for ἂν. 1023. Elmsl. δυναίσθη. 1025.
 ἐκσωθεῖμεν for ἔξω θεῖμεν Brodaeus. 1027. ἱεροῦ for ἱεροὶ Dobree.

- ΙΦ. ἔχειν δοκῶ μοι καινὸν ἐξεύρημά τι.
 ΟΡ. ποῖόν τι ; δόξης μετάδος, ὥς κἀγὼ μάθω. 1030
 ΙΦ. ταῖς σαῖς ἀνίαις χρήσομαι σοφίσμασιν.
 ΟΡ. δεινὰ γὰρ αἱ γυναῖκες εὗρίσκειν τέχνας.
 ΙΦ. φονέα σε φήσω μητρὸς ἐξ Ἀργους μολεῖν.
 ΟΡ. χρήσαι κακοῖσι τοῖς ἐμοῖς, εἰ κερδανεῖς.
 ΙΦ. ὥς οὐ θέμις σε λέξομεν θύειν θεῶ. 1035
 ΟΡ. τίς αἰτίαν ἔχουσ' ; ὑποπτέω τι γάρ.
 ΙΦ. οὐ καθαρὸν ὄντα, τὸ δ' ὄσιον δώσω φόνω.
 ΟΡ. τί δῆτα μᾶλλον θεῶς ἀγαλμ' ἀλίσκεται ;
 ΙΦ. πόντου σε πηγαῖς ἀγνίσαι βουλήσομαι,
 ΟΡ. ἔτ' ἐν δόμοισι βρέτας, ἐφ' ᾧ πεπλεύκαμεν. 1040
 ΙΦ. κἀκεῖνο νύψαι, σοῦ θιγόντος ὧς, ἐρῶ.
 ΟΡ. ποῖ δῆτα ; πόντου νοτερὸν εἶπας ἔκβολον ;
 ΙΦ. οὐ ναῦς χαλινοῖς λινοδέτοις ὀρμεῖ σέθεν.
 ΟΡ. σὺ δ' ἢ τις ἄλλος ἐν χεροῖν οἶσει βρέτας ;
 ΙΦ. ἐγὼ θιγεῖν γὰρ ὀσιὸν ἐστ' ἐμοὶ μόνη. 1045
 ΟΡ. Πυλάδης δ' ὅδ' ἡμῖν ποῦ τετάσσεται φόνου ;
 ΙΦ. ταῦτόν χεροῖν σοὶ λέσσεται μῖασμ' ἔχων.
 ΟΡ. λάθρα δ' ἀνακτος ἢ εἰδότος δράσεις τάδε ;
 ΙΦ. πείσασα μύθοις· οὐ γὰρ ἂν λάθοιμί γε.
 ΟΡ. καὶ μὴν νεῶς γε πίτυλος εὐήρης πάρα. 1050
 ΙΦ. σοὶ δὴ μέλειν χρή τᾷλλ' ὅπως ἕξει καλῶς.
 ΟΡ. ἐνδὸς μόνου δεῖ, τάσδε συγκρῦψαι τάδε.
 ἀλλ' ἀντίαζε καὶ λόγους πειστηρίους
 εὗρισκ'· ἔχει τοι δύναμιν εἰς οἶκτον γυνή.
 τὰ δ' ἄλλ' ἴσως ἂν πάντα συμβαίῃ καλῶς. 1055
 ΙΦ. ᾧ φίλταται γυναῖκες, εἰς ὑμᾶς βλέπω,

1031. Kirch. σαῖσι *μανίαις* (see notes). 1035. *σε* for *γε* Reiske.
 1036. Nauck ἔχονθ'. 1037. φόνω for φόβω Ald. 1044. σὺ δ' ἢ *τις*
 for *σοὶ δὴ τις* Jacobs. 1046. Brodaeus πόνου (see notes). 1055. *ἀν*
πάντα for *ἅπαντα* Markl. 1056. *εἰς* for *ὥς* Herm.

- καὶ τὰμ' ἐν ὑμῖν ἐστὶν ἡ καλῶς ἔχειν
 ἢ μηδὲν εἶναι καὶ στερηθῆναι πάτρας
 φίλης τ' ἀδελφῆς φιλάτου τε συγγόνου.
 καὶ πρῶτα μὲν μοι τοῦ λόγου τάδ' ἀρχέτω· 1060
 γυναικὲς ἐσμεν, φιλόφρον Ἀλλήλαις γένος,
 σώζειν τε κοινὰ πράγματ' ἀσφαλέσταται.
 σιγήσαθ' ἡμῖν καὶ συνεκπονήσατε
 φυγὰς· καλὸν τοι γλῶσσ' ὄψω πιστῇ παρῇ.
 ὁράτε δ' ὡς τρεῖς μία τύχη τοὺς φιλάτους 1065
 ἢ γῆς πατρώας νόστος ἢ θανεῖν ἔχει.
 σωθεῖσα δ', ὡς ἂν καὶ σὺ κοινωνῆς τύχης,
 σώσω σ' ἐς Ἑλλάδ'. ἀλλὰ πρὸς σε δεξιᾶς,
 σὲ καὶ σ' ἰκνοῦμαι, σὲ δὲ φίλης παρηίδος
 γονάτων τε καὶ τῶν ἐν δόμοισι φιλάτων 1070
 [μητρὸς πατρός τε καὶ τέκνων ὅτῳ κυρεῖ].
 τί φατέ; τίς ὑμῶν φησιν ἢ τίς οὐ θέλει,
 φθέγγασθε, ταῦτα; μὴ γὰρ αἰνουσῶν λόγους
 ὀλωλα ἀγῶ καὶ κασίγνητος τάλας.
- ΧΟ. θάρσει, φίλη δέσποινα, καὶ σώζου μόνον· 1075
 ὡς ἔκ γ' ἐμοῦ σοι πάντα σιγηθήσεται,
 ἴστω μέγας Ζεὺς, ὦν ἐπισκῆπτεις πέρι.
- ΙΦ. ὄναισθε μύθων καὶ γένοισθ' εὐδαίμονες.
 σὸν ἔργον ἦδη καὶ σὸν εἰσβαίνειν δόμους·
 ὡς αὐτίχ' ἤξει τῆσδε κοῖρανος χθονὸς, 1080
 θυσίαν ἐλέγχων, εἰ κατείργασται, ξένων.
 ὦ πότνι', ἦπερ μ' Αἰλίδος κατὰ πτυχὰς
 δεινῆς ἔσωσας ἐκ πατροκτόνου χερὸς,
 σώσον με καὶ νῦν τοῦσδε τ' ἢ τὸ Λοξίου
 οὐκέτι βροτοῖσι διὰ σ' ἐτήτυμον στόμα. 1085

1059. φίλης τ' ἀδελφῆς for φίλου τ' ἀδελφοῦ Markl. 1064. πιστῇ
 for πίστις Herm. 1066. νόστος for νόστον Heath. 1073. Nauck
 ὄητα for ταῦτα. 1081. Markl. ἐλέγγων.

ἀλλ' εὐμενὴς ἐκβηθὶ βαρβάρου χθονὸς
εἰς τὰς Ἀθήνας· καὶ γὰρ ἐνθάδ' οὐ πρόπει
ναίειν, παρόν σοι πόλιν ἔχειν εὐδαίμονα.

- ΧΟ. ὄρνις, ἃ παρὰ πετρίνας στρ. α'.
πόντου δειράδας, ἀλκῶν,
1090
ἔλεγον οἶτον αἰεῖδεις,
εὐξύνετον ξυνετοῖσι βοᾶν,
ὅτι πόσιν κελαδεῖς αἰὲ μολπαῖς,
ἐγὼ σοι παραβάλλομαι
θρήνους, ἄπτερος ὄρνις, 1095
ποθοῦσ' Ἑλλάνων ἀγόρους,
ποθοῦσ' Ἀρτεμιν ὀλβίαν,
ἃ παρὰ Κύνθιον ὄχθον οἰκεῖ
φοῖνικά θ' ἀβροκόμαν
δάφναν τ' εὐερνέα καὶ 1100
γλαυκᾶς θαλλὸν ἱρὸν ἐλαίας,
Λατοῦς ὠδῖνι φίλας,
λίμναν θ' εἰλίσσουσαν ὕδωρ
κύκλιον, ξυθα κύκνος μελφ-
δὸς Μούσας θεραπεύει. 1105
ὦ πολλαὶ δακρύων λιβάδες, ἀντ. α'.
αἱ παρηΐδας εἰς ἐμὰς
ἔπεσον, ἀνίκα πύργων
ὀλλυμένων ἐπὶ ναυσὶν ἔβαν
πολεμίων ἐρετμοῖσι καὶ λόγχαις. 1110
ζαχρύσου δὲ δι' ἐμπολᾶς
νόστον βάρβαρον ἦλθον,
ξυθα τᾶς ἐλαφοκτόνου

1091. Barnes οἰκτρὸν (see notes). 1097. ὀλβίαν for λοχείαν Nauck (Musgt. λοχίαν). 1102. ὠδῖνι for ὠδίνα Portus. φίλας for φίλαν Markl. 1104. κύκλιον for κύκνειον Seidl. 1109. ὀλλυμένων for ὀλομένων Erfurdt. ἐπὶ for ἐν Elmsl. 1113. See note C. A.

θεῶς ἀμφίπολον κόραν
παῖδ' Ἀγαμεμνονίαν λατρεύω 1115

βωμούς θ' Ἑλληνοθύτους

— ζηλοῦσα τὸν διὰ παν-
τὸς δυσδαίμον· ἐν γὰρ ἀνάγκαις
οὐ κάμνει σύντροφος ὦν

τῇ πάλαι δυσδαιμονίᾳ· 1120

τὸ δὲ μετ' εὐτυχίας κακοῦ-
σθαι θνατοῖς βαρὺς αἰών.

καὶ σὲ μὲν, πότνι', Ἀργεῖα στρ. β'.

πεντηκόντορος οἶκον ἄξει·

συρίζων δ' ὁ κηροδέτας 1125

κάλαμος οὐρέλου Πανὸς

κώπαις ἐπιθωύξει,

ὁ Φοῖβός θ' ὁ μάντις ἔχων

κέλαδον ἐπτατόνου λύρας

ἀείδων πέμψει λιπαρὰν 1130

Ἀθηναίων ἐπὶ γᾶν.

ἐμὲ δ' αὐτοῦ προλιποῦ-

σα βήσει ῥοθλοῖς πλάταις·

ἄερι δ' ἰστὶ ἐπὶ προτόνοις κατὰ

πρῶραν ὑπὲρ στόλον ἐκπετάσουσι πόδες 1135

ναὸς ὠκυπόμπου.

λαμπρὸν ἱππόδρομον βαλὴν, 1140

ἔνθ' εὐάλιον ἔρχεται πῦρ·

οἰκείων δ' ὑπὲρ θαλάμων 1140

πτέρυγας ἐν νώτοις ἁμοῖς

λήξαιμι θοάζουσα·

1116. Ἑλληνοθύτους for μηλοθύτους Enger. 1117. ζηλοῦσα τὸν
for (ζηλοῦσ' ἄταν Kirch. 1120. τῇ πάλαι for μεταβάλλει Badh.

(MSS. δυσδαιμονία). 1130. πέμψει for ἄξει Paley. 1131. ἐς (els)
before Ἀθηναίων om. Herm. (Bothe εὖ σ'). 1134. ἐπὶ προτόνοις
for πρότονοι Paley. 1135. πόδες for πόδα Seidl.

χοροῖς δὲ σταίην, ὅθι καὶ
 πάρεδρος εὐδοκίμων γάμων,
 περὶ πόδ' εἰλίσσουσα φίλας 1145
 πρὸς ἡλίκων θιάσους,
 ἐς ἀμίλλας χαρίτων,
 τῆς * θ' ἀβροπλούτοιο χλιδᾶς
 εἰς ξριν ὀρτυμένα, πολυποίκιλα
 φάρεα καὶ πλοκάμους περιβαλλομένα 1150
 γένυσιν ἐσκίαζον.

Θ Ο Α Σ.

ποῦ 'σθ' ἡ πυλωρὸς τῶνδε δωμαίων γυνή
 Ἑλληνίς; ἥδη τῶν ξένων κατήρξατο,
 ἀδύτοις τ' ἐν ἀγνοῖς σῶμα λάμπονται πυρὶ; 1155
 ΧΟ. ἥδ' ἐστίν, ἥ σοι πάντ', ἀναξ, ἐρεῖ σαφῶς.

ΘΟ. ἔα·

τί τόδε μεταίρεις ἐξ ἀκινήτων βάθρων,
 Ἀγαμέμνονος παῖ, θεᾶς ἄγαλμ' ἐν ὠλέναις;

ΙΦ. ἀναξ, ἔχ' αὐτοῦ πόδα σὸν ἐν παραστάσιν.

ΘΟ. τί δ' ἐστίν, Ἰφιγένεια, καινὸν ἐν δόμοις; 1160

ΙΦ. ἀπέπτυσ' ὅσις γὰρ δίδωμ' ἔπος τόδε.

ΘΟ. τί φροιμιάζει νεοχμόν; ἐξαύδα σαφῶς.

ΙΦ. οὐ καθαρὰ μοι τὰ θύματ' ἠγρεύσασθ', ἀναξ.

ΘΟ. τί τοῦκδιάξαν τοῦτό σ'; ἡ δόξαν λέγεις;

ΙΦ. βρέτας τὸ τῆς θεοῦ πάλιν ἔδρας ἀπεστράφη. 1165

ΘΟ. αὐτόματον, ἥ νιν σεισμὸς ἔστρεψε χθονός;

ΙΦ. αὐτόματον· ὄψιν δ' ὀμμάτων ξυνήρμοσεν.

ΘΟ. ἡ δ' αἰτία τίς; ἡ τὸ τῶν ξένων μύσος;

ΙΦ. ἥδ', οὐδὲν ἄλλο· δεινὰ γὰρ δεδράκατον.

1143. Badh., etc., χοροὶς δ' ἰσταίην. 1144. πάρεδρος for παρθένος Badh. 1145, 6. περὶ for παρὰ, and πρὸς for ματρὸς Herm. 1148. θ' add. Ed. χλιδᾶς for χαίτας Markl. (see note C. A.). 1151. Canter γένυν συνεσκίαζον. 1168. Weckl. τοῖν ξένων, also in 1154 (see note C. A.).

- ΘΟ. ἀλλ' ἢ τιν' ἔκανον βαρβάρων ἀκτῆς ἐπὶ ; 1170
 ΙΦ. οἰκεῖον ἦλθον τὸν φόνον κεκτημένοι.
 ΘΟ. τίν' ; εἰς ἔρον γὰρ τοῦ μαθεῖν πεπτώκαμεν.
 ΙΦ. μητέρα κατειργάσαντο κοινωνῶ ξίφει.
 ΘΟ. Ἀπολλων, οὐδ' ἐν βαρβάροις ἔτλη τις ἄν.
 ΙΦ. πάσης διωγμοῖς ἠλάθησαν Ἑλλάδος. 1175
 ΘΟ. ἢ τῶνδ' ἑκατὶ δῆτ' ἀγαλμ' ἕξω φέρεις ;
 ΙΦ. σεμνόν γ' ὑπ' αἰθέρ', ὥς μεταστήσω φόνου.
 ΘΟ. μίasma δ' ἔγνωσ τοῖν ξένου πολὺ τρόπῳ ;
 ΙΦ. ἠλεγχον, ὥς θεᾶς βρέτας ἀπεστράφη πάλιν.
 ΘΟ. σοφὴν σ' ἔθρεψεν Ἑλλάς, ὥς ἦσθου καλῶς. 1180
 ΙΦ. καὶ νῦν καθεῖσαν δέλεαρ ἡδύ μοι φρενῶν.
 ΘΟ. τῶν Ἀργύθεν τι φίλτρον ἀγγέλλουτέ σοι ;
 ΙΦ. τὸν μόνον Ὀρέστην ἐμὸν ἀδελφὸν εὐτυχεῖν.
 ΘΟ. ὥς δὴ σφε σώσαις ἡδοναῖς ἀγγελμάτων.
 ΙΦ. καὶ πατέρα γε ζῆν καὶ καλῶς πράσσειν ἐμόν. 1185
 ΘΟ. σὺ δ' εἰς τὸ τῆς θεοῦ γ' ἐξένευσας εἰκότως.
 ΙΦ. πᾶσάν γε μισοῦς Ἑλλάδ', ἢ μ' ἀπώλεσεν.
 ΘΟ. τί δῆτα δρῶμεν, φράζε, τοῖν ξένου πέρη ;
 ΙΦ. τὸν νόμον ἀνάγκη τὸν προκείμενον σέβειν.
 ΘΟ. οὐκουν ἐν ἔργῳ χέρνιβες ξίφος τε σόν ; 1190
 ΙΦ. ἀγνοῖς καθαρμοῖς πρῶτά νιν νίψαι θέλω.
 ΘΟ. πηγαῖσιν ὑδάτων ἢ θαλασσίᾳ δρόσῳ ;
 ΙΦ. θάλασσα κλύζει πάντα τὰνθρώπων κακά.
 ΘΟ. ὀσιώτερον γοῦν τῇ θεῷ πέσοιεν ἄν.
 ΙΦ. καὶ τὰμά γ' οὕτω μᾶλλον ἂν καλῶς ἔχοι. 1195
 ΘΟ. οὐκουν πρὸς αὐτὸν ναὸν ἐκπίπτει κλύδων ;
 ΙΦ. ἐρημίας δεῖ· καὶ γὰρ ἄλλα δράσομεν.
 ΘΟ. ἄγ' ἐνθα χρήσεις· οὐ φιλῶ τ'ἀρρηθ' ὀρᾶν.
 ΙΦ. ἀγνιστέον μοι καὶ τὸ τῆς θεοῦ βρέτας.
 ΘΟ. εἴπερ γε κηλὶς ἐβαλέ νιν μητροκτόνος. 1200

ΙΦ. οὐ γάρ ποτ' ἄν νιν ἡράμην βάθρων ἄπο.

ΘΟ. δίκαιος ἡσύεβεια καὶ προμηθία.

ΙΦ. οἴσθ᾽ ἄν μοι γενέσθω ; ΘΟ. σὸν τὸ σημαίνειν
τόδε.

ΙΦ. δεσμὰ τοῖς ξένοισι πρόσθες· ΘΟ. ποῖ δέ σ' ἐκφύ-
γοιεν ἄν ;

ΙΦ. πιστὸν Ἑλλὰς οἶδεν οὐδέν. ΘΟ. ἵτ' ἐπὶ δεσμὰ,
πρόσπολοι. 1205

ΙΦ. κάκκομιζόντων δὲ δεῦρο τοὺς ξένους, ΘΟ. ἔσται
τάδε.

ΙΦ. κῤ᾽ατα κρύψαντες πέπλοισιν. ΘΟ. ἡλίου πρόσθεν
φλογός.

ΙΦ. σὼν τέ μοι σύμπεμπ' ὀπαδῶν. ΘΟ. οἶδ' ὁμαρτή-
σουσί σοι.

ΙΦ. καὶ πόλει πέμψον τιν' ὅστις σημαίνει ΘΟ. ποίας
τύχας ;

ΙΦ. ἐν δόμοις μέμνειν ἅπαντας. ΘΟ. μὴ συναντῶσιν
φόνῳ ; 1210

ΙΦ. μυστὰρ γὰρ τὰ τοιάδ' ἐστί. ΘΟ. στείχε καὶ σή-
μαινε σύ.

ΙΦ. καὶ φίλων γε δεῖ μάλιστα ΘΟ. τοῦτ' ἔλεξας εἰς
ἐμέ.

ΙΦ. μηδέν' εἰς ὄψιν πελάζειν. ΘΟ. εὖ γε κηδεύεις
πόλιν.

ΙΦ. *εἰκότως. ΘΟ. ὥς εἰκότως σε πᾶσα θαυμάζει πόλις.

ΙΦ. σὺ δὲ μένων αὐτοῦ πρὸ ναῶν τῇ θεῷ ΘΟ. τί
χρήμα δρῶ ; 1215

ΙΦ. ἄγνισον πυρσῷ μέλαθρον. ΘΟ. καθαρὸν ὥς μόλης
πάλιν ;

1207. κῤ᾽ατα for κατα- Musgr. 1210. συναντῶσιν for -φεν Elmsl.

1212. γε δεῖ for οὐδέις Herm. (see notes). 1214. ΙΦ. εἰκότως suppl.
Hermann. 1216. πύρσῳ for χρύσῳ Reiske.

ΙΦ. ἡνίκ' ἂν δ' ἔξω περῶσιν οἱ ξένοι, ΘΟ. τί χρή με
δρᾶν ;

ΙΦ. πέπλον ὁμμάτων προθέσθαι. ΘΟ. μὴ παλαμναῖον
λάβω ;

ΙΦ. ἦν δ' ἄγαν δοκῶ χρονίζειν, ΘΟ. τοῦδ' ὄρος τίς
ἐστί μοι ;

ΙΦ. θανμάσης μηδέν. ΘΟ. τὰ τῆς θεοῦ πρῶσσ' ἐπὶ
σχολῆς καλῶς. 1220

ΙΦ. εἰ γὰρ ὥς θέλω καθαρόν οἶον πέσοι. ΘΟ. συνεύ-
χομαι.

ΙΦ. τοῦσδ' ἄρ' ἐκβαίνοντας ἤδη δωμάτων ὄρῳ ξένους
καὶ θεᾶς κόσμον νεογνούς τ' ἄρνας, ὥς φύον
φόνον

μυσαρὸν ἐκνύψω, σέλας τε λαμπάδων τὰ τ' ἄλλ'
ὄσα

προϋθέμην ἐγὼ ξένοισι καὶ θεᾷ καθάρσια. 1225

ἐκποδὼν δ' αὐδῶ πολίταις τοῦδ' ἔχειν μιάσματος,

εἴ τις ἢ ναῶν πυλωρὸς χεῖρας ἀγνεύει θεοῖς

ἢ γάμον στείχει συνάψων ἢ τόκοις βαρύνεται,

φεύγεται, ἐξίστασθε, μὴ τῇ προσπέσῃ μύσος τόδε.

ὦ Διὸς Λητοῦς τ' ἄνασσα παρθέν', ἦν νύψω

φόνον 1230

τῶνδε καὶ θύσωμεν οὐ χρῆ, καθαρὸν οἰκήσεις

δόμον,

εὐτυχεῖς δ' ἡμεῖς ἐσόμεθα. τᾶλλα δ' οὐ λέγουσ'

ὅμως

τοῖς τὰ πλείον' εἰδόσιν θεοῖς σοὶ τε σημαίνω, θεά.

ΧΟ. εὐπαις ὁ Λατοῦς γόνος, στρ.

τόν ποτε Δηλιάσιν καρποφόροις 1235

1220. σχολῆς for σχολῇ Schaefer.

Kirch. ἄρνας for ἀρσενας Pierson.

Δηλιάσιν for Δηλιάς ἐν Seidl.

1223. κόσμον for κόσμους

1235. τὸν for δὲν Herm.

γυῖοισι χρυσοκόμαν
 ἐν κιθάρᾳ σοφόν, ἃ τ' ἐπὶ τόξων
 εὖστοχίᾳ γάννυται, φέρειν ἱνιν
 ἀπὸ δειράδος εἰναλίας, 1240
 λοχεΐα κλεινὰ λιποῦσ' ἁ-
 στάκτων μάτερ' εἰς ὕδατων,
 τὰν βακχεύουσιν Διονύσῳ
 Παρνασίον κορυφάν,
 ὅθι ποικιλόνωτος οἰνωπὸς δράκων 1245
 σκιερῇ κατάχαλκος εὐφύλλῳ δάφνῃ,
 γᾶς πελώριον
 τέρας, ἄμφεπε μαντείου χθόνιον.
 ἔτι μιν ἔτι βρέφος, ἔτι φίλας
 ἐπὶ μητέρος ἀγκάλαισι θρώσκων 1250
 ἔκανε, ὦ Φοῖβε, μαν-
 τεῖων δ' ἐπέβας ζαθέων,
 τρίποδι τ' ἐν χρυσέῳ
 θάσσεις, ἐν ἁψευδεῖ θρόνῳ
 μαντείας βροτοῖς 1255
 θεσφάτων νέμων
 ἀδύτων ὕπο, Κασταλίας ῥεέθρων
 γείτων, μέσον γᾶς ἔχων μέλαθρον.
 Θέμιν δ' ἐπεὶ Γᾶς ἰὼν 1260
 παῖδ' ἀπενάσσαιτ' Ἀπόλλων ζαθέων
 χρηστηρίων, νύχια
 χθὼν ἔτεκνώσατο φάσματ' ὀνείρων,
 οἳ πολέσιν μερόπων τά τε πρῶτα

1237. Φοῖβον after χρυσοκόμαν om. Seidl. 1238. Weil. ξ for α .
 1239. φέρειν ἱνιν for φέρει νιν Seidl. 1242. μάτερ' εἰς for μήτηρ
 Weil. 1248. ἄμφεπε for ἀμφέπει Seidl. 1255. ἀναφαίνων after
 βροτοῖς om. Seidl. 1256. νέμων for ἐμῶν Musgr. 1257. ὑπὸ
 for ὑπὲρ Seidl. 1259. ἐπεὶ for ἐπὶ Scaliger. 1260. Ἀπόλλων for
 ἀπὸ Seidl. (see note C. A.).

- τά τ' ἐπειθ' ὅσ' ἐμελλε τυχεῖν 1265
 ὕπνου κατὰ δυοφερὰς χαμ-
 εῦνας φράζον· Γαῖα δὲ τὰν
 μαντείων ἀφείλετο τιμὰν
 Φοῖβον φθόνῳ θυγατρὸς·
 ταχύπους δ' ἐς Ὀλυμπον ὄρμαθεις ἀναξ 1270
 χέρα παιδνὸν ἔλιξεν ἐκ Ζήνος θρόνων
 Πυθίων δόμων
 χθονίαν ἀφελεῖν μῆνιν νύχιον.
 γέλασε δ', ὅτι τέκος ἄφαρ ἔβα
 πολύχρυσα θέλων λατρεύματα σχεῖν 1275
 ἐπὶ δ' ἔσεισεν κόμαν,
 παύσειν νυχίους ἐνοπὰς,
 ἀπὸ δὲ λαθοσύναν
 νυκτωπὸν ἐξεῖλεν βροτῶν,
 καὶ τιμὰς πάλιν 1280
 θῆκε Λοξίᾳ,
 πολυάνορι δ' ἐν ξενόεντι θρόνῳ
 θάρση βροτοῖς θεσφάτων ἀοιδαῖς.

ΑΓΓΕΛΟΣ.

- ὦ ναοφύλακες βώμιοί τ' ἐπιστάται,
 Θόας ἀναξ γῆς τῆσδε ποῦ κυρεῖ βεβώς; 1285
 καλεῖτ' ἀναπτύξαντες εὐγόμφους πύλας
 ἔξω μελάθρων τῶνδε κοίρανον χθονός.

ΧΟ. τί δ' ἔστιν, εἰ χρή μὴ κελευσθεῖσαν λέγειν;

ΑΓΓ. βεβᾶσι φροῦδοι δίπτυχοι νεανῖαι

1265. ὅσ' for ὅσα τ' Herm. 1267. χαμεῦνας for γὰς εὔνας Linder. 1268. μαντείων for -ον Seidl. 1271. Ζήνος for Διὸς Herm. 1273. θεᾶς before μῆνιν om. Seidl. νύχιον for νυχίους ἐνοπὰς Herm. (see note). 1276. ἐπὶ for ἐπεὶ Musgr. 1277. παύσειν for παύσεν Köchly (Badh. παῦσαι). ἐνοπὰς for ὀνείρους Seidl. (1273 n.). 1278. μαντοσύναν Markl., etc. 1288. εἰ με χρή Herm. (see note).

- Ἀγαμεμνονείας παιδὸς ἐκ βουλευμάτων 1290
 φεύγοντες ἐκ γῆς τῆσδε καὶ σεμνὸν βρέτας
 λαβόντες ἐν κόλποισιν Ἑλλάδος νεώς.
- ΧΟ. ἄπιστον εἶπας μῦθον· ὃν δ' ἰδεῖν θέλεις
 ἄνακτα χάρας, φροῦδος ἐκ ναοῦ συθείς.
- ΑΓΓ. ποῖ; δεῖ γὰρ αὐτὸν εἰδέναι τὰ δρώμενα. 1295
- ΧΟ. οὐκ ἴσμεν· ἀλλὰ στεῖχε καὶ διώκέ νιν
 ὅπου κυρήσας τούσδ' ἀπαγγελεῖς λόγους.
- ΑΓΓ. ὁρᾷτ', ἄπιστον ὥς γυναικεῖον γένος·
 μέτεστί γ' ὑμῖν τῶν πεπραγμένων μέρος.
- ΧΟ. μαίνει; τί δ' ἡμῖν τῶν ξένων δρασμοῦ μέτα; 1300
 οὐκ εἰ κρατούντων πρὸς πύλας ὅσον τάχος;
- ΑΓΓ. οὐ πρὶν γ' ἂν εἴπῃ τοῦτος ἐρμηνεὺς τόδε,
 εἴτ' ἔνδον εἴτ' οὐκ ἔνδον ἀρχηγὸς χθονός.
 ὦχ χαλᾶτε κληῖθρα, τοῖς ἔνδον λέγω,
 καὶ δεσπότη σιμήναθ' οὐνεκ' ἐν πύλαις 1305
 πάρεμι, καινῶν φόρτον ἀγγέλλων κακῶν.
- ΘΟ. τίς ἀμφὶ δῶμα θεᾶς τόδ' ἴστησιν βοήν,
 πύλας ἀράξας καὶ ψόφον πέμψας ἔσω;
- ΑΓΓ. ἔφασκον αἶδε (καὶ μ' ἀπήλαννον δόμων)
 ὥς ἐκτὸς εἴης· σὺ δὲ κατ' οἶκον ἦσθ' ἄρα. 1310
- ΘΟ. τί προσδοκῶσαι κέρδος ἢ θηρώμεναι;
- ΑΓΓ. αὖθις τὰ τῶνδε σημανῶ· τὰ δ' ἐν ποσὶ
 παρόντ' ἄκουσον· ἢ νεᾶνις ἢ ὑθάδε
 βωμοῖς παρίστατ', Ἴφιγένει', ἔξω χθονὸς
 σὺν τοῖς ξένοισιν οἴχεται, σεμνὸν θεᾶς 1315
 ἄγαλμ' ἔχουσα· δόλια δ' ἦν καθάρματα.
- ΘΟ. πῶς φῆς; τί πνεῦμα συμφορᾶς κεκτημένη;
- ΑΓΓ. σώζουσ' Ὀρέστην· τοῦτο γὰρ σὺ θαυμάσεις.

1299. γ' ὑμῖν for θ' ὑμῖν Paley. 1302. εἴπῃ for εἶποι Porson.
 1308. Cod. Pal. φάβον. 1309. ἔφασκον (Monk ἔφησαν) for ψευδῶς
 ἔλεγον England (see note C. A.). 1310. εἴης for ἦς Scaliger.

- ΘΟ. τὸν ποῖον ; ἄρ' ὃν Τυνδαρίς τίκει κόρη ;
 ΑΓΓ. ὃν τοῖσδε βωμοῖς θεὰ καθωσιώσατο. 1320
 ΘΟ. ὦ θαῦμα, πῶς σε μείζον δνομάσας τύχῃ ;
 ΑΓΓ. μὴ ὕταῦθα τρέψῃς σὴν φρέν', ἀλλ' ἄκουέ μου·
 σαφῶς δ' ἄθρήσας καὶ κλύων ἐκφρόντισον
 διωγμὸν ὅστις τοὺς ξένους θηράσεται.
 ΘΟ. λέγ'· εὖ γὰρ εἶπας· οὐ γὰρ ἀγχίπλουν πόρον 1325
 φεύγουσιν, ὥστε διαφυγεῖν τοῦμὸν δόρυ.
 ΑΓΓ. ἐπεὶ πρὸς ἀκτὰς ἤλθομεν θαλασσίους,
 οὐ ναῦς Ὀρέστου κρύφιος ἦν ὠρμισμένη,
 ἡμᾶς μὲν, οὐδ' σὺ δεσμὰ συμπέμπεις ξένων
 ἔχοντας, ἐξένευσ' ἀποστήναι πρόσω 1330
 Ἀγαμέμνονος παῖς, ὥς ἀπόρρητον φλόγα
 θύουσα καὶ καθαρμὸν ὃν μετῴχετο.
 αὐτὴ δ' ὅπισθε δέσμ' ἔχουσα τοῖν ξένοι
 ἔστειχε χερσὶ. καὶ τὰδ' ἦν ὑποπτα μὲν,
 ἥρεσκε μέντοι σοῖσι προσπόλοις, ἀναξ. 1335
 χρόνῳ δ', ἴν' ἡμῖν δρᾶν τι δὴ δοκοῖ πλέον,
 ἀνωλόλυξε καὶ κατῆδε βάρβαρα
 μέλη μαγεύουσ', ὥς φόνον νίζουσα δῆ.
 ἐπεὶ δὲ δαρὸν ἤμεν ἡμενοὶ χρόνον,
 ἐσῆλθεν ἡμᾶς μὴ λυθέντες οἱ ξένοι 1340
 κτάνοιεν αὐτὴν δραπέται τ' οἰχόλατο.
 φόβῳ δ' ἂ μὴ χρῆν εἰσορᾶν καθήμεθα
 σιγῇ· τέλος δὲ πᾶσιν ἦν αὐτὸς λόγος,
 στείχειν ἴν' ἦσαν, καίπερ οὐκ ἐωμένους.
 κἄνταυθ' ὀρώμεν Ἑλλάδος νεὼς σκάφος 1345
 ταρσῶ κατῆρει πίτυλον ἐπτερωμένον,

1320. Ald. θεῇ. 1324. διωγμὸν for διαγμὸς Herm. 1327.
 θαλασσίους for -as Monk. 1333, 4. Nauck ὅπισθε—χερσὶ. 1336.
 δοκοῖ for δοκῇ Matthiae. 1338. μαγεύουσ' for ματεύουσ' Reiske.
 1346. Markl. κατῆρες,

ναύτας τε πευθήκοντ' ἐπὶ σκαλμῶν πλάτας
 ἔχοντας, ἐκ δεσμῶν δὲ τοὺς νεανίας
 ἐλευθέρους πρύμνηθεν ἐστῶτας νεώς.
 κοντοῖς δὲ πρῶραν εἶχον, οἳ δ' ἐπωτίδων 1350
 ἄγκυραν ἐξανήπτον, οἳ δὲ κλίμακας
 †σπεύδοντες ἦγον διὰ χερῶν πρυμνήσια,†
 πόντῳ †δὲ δόντες τοῖν ξένοιον καθίσαν.
 ἡμεῖς δ' ἀφειδήσαντες, ὥς ἐσειδομεν
 δόλια τεχνήματ', εἰχόμεσθα τῆς ξένης 1355
 πρυμνησίων τε, καὶ δι' εὐθυνηρίας
 οἴακας ἐξηροῦμεν εὐπρύμνου νεώς.
 λόγοι δ' ἐχώρουν· 'Τίνι λόγῳ πορθμεύετε
 κλέπτοντες ἐκ γῆς ξόανα καὶ θυηπόλους;
 τίνος τίς ὦν σὺ τήνδ' ἀπεμπολᾷς χθονός;' 1360
 ὃ δ' εἶπ'· 'Ορέστης τῆσδ' ὄμαιμος, ὥς μάθης,
 'Αγαμέμνονος παῖς, 'Τήνδ' ἐμὴν κομίζομαι
 λαβὼν ἀδελφὴν, ἣν ἀπώλεσ' ἐκ δόμων.
 ἀλλ' οὐδὲν ἦσσον εἰχόμεσθα τῆς ξένης
 καὶ πρὸς σ' ἔπessθαι διεβιαζόμεσθά νιν, 1365
 ὅθεν τὰ δεινὰ πλήγματ' ἦν γενειάδων.
 κείνοι τε γὰρ σίδηρον οὐκ εἶχον χεροῖν
 ἡμεῖς τε· πυγμαῖ δ' ἦσαν ἐγκροτούμεναι,
 καὶ κῶλ' ἀπ' ἀμφοῖν τοῖν νεανίαιν ἅμα
 εἰς πλευρὰ καὶ πρὸς ἦπαρ ἠκοντίζετο, 1370
 ὥστε ξυνάπτειν καὶ συναποκαμεῖν μέλη.
 δεινοῖς δὲ σημάτωντροισιν ἐσφραγισμένοι
 ἐφεύγομεν πρὸς κρημνὸν, οἳ μὲν ἐν κάρᾳ
 κάθαιμ' ἔχοντες τραύμαθ', οἳ δ' ἐν ὄμμασιν·
 ὄχθοις δ' ἐπισταθέντες εὐλαβεστέρως 1375

1353. Kirch. διδόντες (see note C. A.), τοῖν ξένοιον for τὴν ξένην
 Seidler. 1359. ξόανα καὶ θυηπόλους for ξόανον καὶ θυηπόλον Musgt.
 1368. ὃ for τ' Ald. 1371. Musgt. συναπειεῖν (see notes).

ἐμαρνάμεσθα καὶ πέτρους ἐβάλλομεν.

ἀλλ' εἶργον ἡμᾶς τοξόται πρύμνης ἐπι
σταθέντες τοῖς, ὥστ' ἀναστεῖλαι πρόσω.

κὰν τῷδε, δεινὸς γὰρ κλύδων ὥκειλε ναῦν

— πρὸς γῆν, φόβος δ' ἦν *παρθένῳ τέγξαι πόδα, 1380

λαβὼν Ὀρέστης ὦμον εἰς ἀριστερὸν,

βὰς εἰς θάλασσαν καπὶ κλίμακας θορῶν,

ἔθηκ' ἀδελφὴν ἐντὸς εὐσέλμου νεῶς,

τό τ' οὐρανοῦ πέσημα, τῆς Διὸς κόρης

ἄγαλμα. ναὸς δ' ἐκ μέσης ἐφθέγγετο 1385

βοή τις· ὦ γῆς Ἑλλάδος ναῦται νεῶς,

λάβεσθε κώπης ῥοθία τ' ἐκλευκαίνετε·

ἔχομεν γὰρ ὦνπερ οὐνεκ' ἄξενον πόρον

Συμπληγάδων ἔσωθεν εἰσεπλεύσαμεν·

οἱ δὲ στεναγμὸν ἡδὺν ἐκβρυχώμενοι 1390

ἐπαισαν ἄλμην· ναῦς δ', ἕως μὲν ἐντὸς ἦν

λιμένος, ἐχώρει· στόμια διαπερῶσα δὲ

λάβρῳ κλύδωνι συμπεσοῦσ' ἠπέλεγτο·

δεινὸς γὰρ ἔλθων ἄνεμος ἐξαίφνης *σκάφος

ᾧθει παλιμπρυμνηδόν· οἱ δ' ἐκαρτέρουν 1395

πρὸς κέντρα λακτίζοντες· εἰς δὲ γῆν πάλιν

κλύδων παλίσρους ἤγε ναῦν. σταθείσα δὲ

Ἀγαμέμνονος παῖς ἤΐξαι· ὦ Λητοῦς κόρη,

σῶσόν με τὴν σὴν ἱερίαν πρὸς Ἑλλάδα

ἐκ βαρβάρου γῆς καὶ κλοπαῖς σύγγνωθ' ἐμαῖς. 1400

φιλεῖς δὲ καὶ σὺ σὸν κασίγνητον, θεά·

1380. παρθένῳ after ἦν suppl. Badh. (Cod. Fl. ὥστε μή).

1382. κλίμακας for -os Wecklein.

1383. εὐσέλμου for εὐσήμεν

Pierson. 1384. τ' for δ' Markl.

1386. Nauck. Ἑλλάδος νεανίαι.

1387. κώπης for κώπαις Reiske. τ' ἐκλευκαίνετε for τε λευκ. Scal.

1388. ἄξενον for εὔξεινον Monk.

1394. σκάφος for νεὸς Weckl.

1395. παλιμπρυμνηδόν for πάλιν πρυμνήσι Herm.

1396. δὲ γῆν

for γῆν δὲ Canter.

φιλεῖν δὲ καμὲ τοὺς ὀμαίμονας δόκει.⁷
 ναῦται δ' ἐπηυφήμησαν εὐχαΐσιν κόρης
 παιᾶνα, γυμνὰς ἐξ ἐπωμίδων χέρας
 κώπῃ προσαρμόσαντες ἐκ κελεύσματος. 1405
 μᾶλλον δὲ μᾶλλον πρὸς πέτρας ἦει σκάφος·
 χῶ μὲν τις εἰς θάλασσαν ὠρμήθη ποσὶν,
 ἄλλος δὲ πλεκτὰς ἐξανήπτεν ἀγκύλας.
 κἀγὼ μὲν εὐθὺς πρὸς σὲ δεῦρ' ἀπεστάλην,
 σοὶ τὰς ἐκεῖθεν σημανῶν, ἄναξ, τύχας. 1410
 ἀλλ' ἔρπε, δεσμὰ καὶ βρόχους λαβὼν χεροῖν·
 εἰ μὴ γὰρ οἶδμα νήνεμον γενήσεται,
 οὐκ ἔστιν ἐλπίς τοῖς ξένοισι σωτηρίας.
 πόντου δ' ἀνάκτωρ Ἴλιόν τ' ἐπισκοπεῖ
 σεμνὸς Ποσειδῶν, Πελοπίδαις δ' ἐναντίος· 1415
 καὶ νῦν παρέξει τὸν Ἀγαμέμνονος γόνον
 σοὶ καὶ πολίταις, ὥς ἔοικεν, ἐν χεροῖν
 λαβεῖν ἀδελφὴν θ', ἣ φόνον τὸν Αὐλίδι
 ἀμνημόνευτον θεῇ προδοῦσ' ἀλίσκεται.

ΧΟ. ὦ τλήμον Ἰφιγένεια, συγγόνου μέτα 1420
 θανεῖ πάλιν μολοῦσα δεσποτῶν χέρας.

ΘΟ. ὦ πάντες ἄστοι τῆσδε βαρβάρου χθονὸς,
 οὐκ εἶα πῶλοις ἐμβαλόντες ἡνίας
 παράκτιοι δραμεῖσθε κάκβολας νεῶς
 Ἑλληνίδος δέξεσθε, σὺν δὲ τῇ θεῷ 1425
 σπεύδοντες ἄνδρας δυσσεβεῖς θηράσετε,
 οἳ δ' ὠκυπόμποὺς ἔλξετ' εἰς πόντον πλάτας ;
 ὥς ἐκ θαλάσσης ἐκ τε γῆς ἱππεύμασι
 λαβόντες αὐτοὺς ἢ κατὰ στύφλου πέτρας
 ῥίψωμεν, ἢ σκόλοψι πῆξωμεν δέμας. 1430

1404. ἐξ ἐπωμίδων χέρας for ἐκ [χερῶν] ἐπωμίδας Musgr.
 1407. Rauchenstein χημῶν τις. 1408. ἀγκύλας for ἀγκύρας Musgr.
 1418. ἀδελφὴν θ' for τ' ἀδελφὴν Musgr. 1419, 20. Badh. τοῦ Ἰν
 Αὐλίδι—θεῶν (see note C. A.).

ὕμᾱς δὲ τὰς τῶνδ' ἱστορίας βουλευμάτων
 γυναικάς αὖθις, ἥνικ' ἂν σχολὴν λάβω,
 ποινασόμεσθα· νῦν δὲ τὴν προκειμένην
 σπουδὴν ἔχοντες οὐ μενοῦμεν ἥσυχοι.

ΑΘΗΝΑ.

ποῖ ποῖ διωγμὸν τόνδε πορθμεύεις, ἄναξ 1435
 Θόας; ἄκουσον τῆσδ' Ἀθηναίας λόγους.
 παῦσαι διώκων ῥεύμα τ' ἐξορμῶν στρατοῦ·
 πεπρωμένος γὰρ θεσφάτοισι Λοξίου
 δεῦρ' ἦλθ' Ὀρέστης, τόν τ' Ἐρινύων χόλον
 φεύγων ἀδελφῆς τ' Ἄργος εἰσπέμψων δέμας 1440
 ἄγαλμά θ' ἱερὸν εἰς ἐμὴν ἄξων χθόνα
 [τῶν νῦν παρόντων πημάτων ἀναψυχάς.]
 πρὸς μὲν σ' ὅδ' ἡμῖν μῦθος· ὃν δ' ἀποκτενεῖν
 δοκεῖς Ὀρέστην ποντίῳ λαβὼν σάλψ,
 ἤδη Ποσειδῶν χάριν ἐμὴν ἀκύμονα 1445
 πόντου τίθησι νῶτα πορθμεύων πλάτῃ.
 μαθὼν δ', Ὀρέστα, τὰς ἐμὰς ἐπιστολάς,
 κλύεις γὰρ αὐδὴν καίπερ οὐ παρῶν θεᾶς,
 χώρει λαβὼν ἄγαλμα σύγγονόν τε σῆν.
 ὅταν δ' Ἀθήνας τὰς θεοδμήτους μόλῃς, 1450
 χώρός τις ἔστιν Ἀτθίδος πρὸς ἐσχάτοις
 ὄροισι, γείτων δειράδος Καρυστίας,
 ἱερὸς, Ἀλάς νιν οὐμὸς ὀνομάζει λεώς·
 ἐνταῦθα τεύξας ναὸν ἱδρυσαι βρέτας,
 ἐπώνυμον γῆς Ταυρικῆς πόνων τε σῶν, 1455
 οὗς ἐξεμόχθεις περιπολῶν καθ' Ἑλλάδα
 οἰστροῖς Ἐρινύων. Ἄρτεμιν δέ νιν βροτοὶ
 τὸ λοιπὸν ὑμνήσουσι Ταυροπόλον θεάν.

1438. πεπρωμένος for -οις Herm. 1446. Τυττwhitt πορθμεύειν.
 1454. τεύξας for τάξας Pierson. 1455. γῆς for τῆς Herm.

νόμον τε θὲς τόνδ'· ὅταν ἑορτάζῃ λεῶς,
 τῆς σῆς σφαγῆς ἄποιν' ἐπισχέτω ξίφος 1460
 δέρῃ πρὸς ἀνδρὸς αἱμά τ' ἐξανιέτω,
 δόσις ἕκατι θεά θ' ὅπως τιμὰς ἔξη.
 σὲ δ' ἀμφὶ σεμνὰς, Ἰφιγένεια, κλίμακας
 Βραυρωνίας δεῖ τῇδε κληδουχεῖν θεᾷ.
 οὐ καὶ τεθάψει κατθανοῦσα, καὶ πέπλων 1465
 ἄγαλμά σοι θήσουσιν εὐπήνους ὑφὰς,
 ἃς ἂν γυναῖκες ἐν τόκοις ψυχορραγεῖς
 λείπωσ' ἐν οἴκοις. τάσδε δ' ἐκπέμπειν χθονὸς
 Ἑλληνίδας γυναῖκας ἐξεφίεμαι

* * * * *

γνώμης δικαίας οὐνεκ', ἐξέσωσα δὲ 1470
 καὶ πρὶν σ' Ἀρείοις ἐν πάγοις ψήφους ἴσας
 κρίνασ', Ὀρέστα· καὶ νόμισμ' ἔσται τόδε,
 νικᾶν ἰσήμερις ὅστις ἂν ψήφους λάβῃ.
 ἀλλ' ἐκκομίζου σὴν κασιγνήτην χθονὸς,
 Ἀγαμέμνονος παῖ, καὶ σὺ μὴ θυμοῦ, Θόας. 1475

ΘΟ. ἄνασσ' Ἀθάνα, τοῖσι τῶν θεῶν λόγοις
 ὅστις κλύων ἄπιστος, οὐκ ὀρθῶς φρονεῖ.
 ἐγὼ δ' Ὀρέστη τ', εἰ φέρων βρέτας θεᾶς
 βέβηκ', ἀδελφῇ τ' οὐχὶ θυμοῦμαι· τί γὰρ
 πρὸς τοὺς σθένοντας θεοὺς ἀμιλλᾶσθαι καλόν; 1480
 ἴτωσαν εἰς σὴν σὺν θεᾶς ἀγάλματι
 γαῖαν, καθιδρῦσαιντό τ' εὐτυχῶς βρέτας.
 πέμψω δὲ καὶ τάσδ' Ἑλλάδ' εἰς εὐδαίμονα

1459. θὲς for θέσθε Porson. 1461. ἐξανιέτω for ἐξανιέτω Musgr.
 1462. θεά θ' for θεᾶς Markl. 1464. τῇδε θεᾷ for τῇδε θεᾶς Markl.
 1470. 1. ἐξέσωσα δὲ καὶ πρὶν σ' for ἐκώσωσα δὲ καὶ πρὶν γ'
 Schol. on Ar. *Ranae* 685. 1472. ἔσται τόδε for εἰς ταῦτό γε
 Markl. (Köchly νόμιμον ἔστω). 1474. κασιγνήτην for -ον Elmsl.
 1481. Elmsl. εἰς σὴν ἰόντων.

56 ΕΥΡΙΠΙΔΟΥ ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΤΑΥΡΩ.

γυναῖκας, ὥσπερ σὸν κέλευσμά' ἐφίεται.

παύσω δὲ λόγχην ἣν ἐπαίρομαι ξένοισι 1485

νεῶν τ' ἔρετμά, σοὶ τὰδ' ὥς δοκεῖ, θεά.

ΑΘ. αἰνῶ· τὸ γὰρ χρεὼν σοῦ τε καὶ θεῶν κρατεῖ.

ἴτ' ὦ πρῶαι, ναυσθλοῦσθε τὸν Ἀγαμέμνονος

παῖδ' εἰς Ἀθήνας· συμπορεύσομαι δ' ἐγώ,
σώζουσ' ἀδελφῆς τῆς ἐμῆς σεμνὸν βρέτας. 1490

ΧΘ. ἴτ' ἐπ' εὐτυχίᾳ τῆς σωζομένης

μοίρας εὐδαίμονες ὄντες.

ἀλλ' ὦ σεμνὴ παρά τ' ἀθανάτοισι

καὶ παρὰ θνητοῖς, Παλλὰς Ἀθήνα,

δράσσομεν οὕτως ὥς σὺ κελεύεις. 1495

μάλα γὰρ τερπνὴν κἀνέλπιστον

φήμην ἀκοαῖσι δέδεγμαι.

ὦ μέγα σεμνὴ Νίκη, τὸν ἐμὸν

βίοντον κατέχοις

καὶ μὴ λήγῃς στεφανοῦσα. 1500

1487. Dindorf χρῆν for χρεών. 1492. εὐδαίμονες for -os Ald.

1496. τερπνὴν for τερπνὸν L. Dindorf.

NOTES.

IN the first part of this Prologue (as far as l. 66) Iphigenia relates her past history and the circumstances which brought her into her present position. The second part (ll. 67-122) is occupied with the dialogue between Pylades and Orestes; the whole forming the 'Prologue' proper, which Aristotle, *Poet.* 12. 25, has defined as 'all that part of a tragedy preceding the first entrance of the Chorus.'

Scene. The temple of Artemis, standing on a height, with pillars in front and steps leading up to the entrance. In the foreground an altar, stained with the blood of victims. On the right, buildings adjoining the temple, occupied by the priestess and her attendants, with road leading to the town and palace of Thoas; on the left another road leading to the sea-coast. *Time*, early morning.

Enter IPHIGENIA from the precincts of the temple, attired as a priestess.

LL. 1-66, IPHIGENIA. *'Of Tantalus' race am I, daughter of Agamemnon, Atreus' son. Iphigenia is my name; whom, when the Grecian host were held wind-bound at Aulis on their way to Troy, my father sought to slay in sacrifice to the goddess of light—so Calchas interpreted his vow. But at the fatal moment Artemis herself rescued me from death, and conveying me to this Taurian land (where fleet-foot Thoas reigns) she made me the priestess of her temple. And here, obedient to her will and the custom of the land, I sacrifice each Greek whom chance brings to these shores. Last night I had a dream of direful import. Orestes, my brother, the pillar of our house, is surely dead. I will offer libations to his shade. But where are my attendants? I will go and seek them within.'*

ll. 1-5. Aristophanes, in the *Acharnians*, l. 47, etc., parodies this and similar passages in the Prologues of Euripides, in which the speaker traces his or her descent from a remote ancestry. Here however the genealogy has a special significance, inasmuch as Tantalus, the progenitor of the race, was the original cause of the family disasters, culminating in the person of Orestes, by whom the ancestral curse was finally removed.

l. 2. κέρην, Hippodamia, cp. l. 825, where another form of the legend is given. It is better to take ἱπποῖς with μολὸν than as the instru-

mental dative after γαμεῖ. The horses were a present from Poseidon. Cp. Pindar, *Olymp.* 1. 86.

1. 5. τῆς Τυνδαρείας θυγατρὸς, Clytaemnestra. Cp. *Orest.* 20, etc.

1. 6. ἀμφὶ δίναις. For the local dative with ἀμφὶ in tragedy cp. *Phoen.* 1516 ἀμφὶ κλάδοις, *Hel.* 1008 ἀμφὶ τῖμβῳ, *Soph. Aias* 559 ἀμφὶ σοι. The accusative is more usual. Of the ebb and flow in the Euripus strait Livy, 28. 6, says—'Fretum ipsum Euripi non septiens die, sicut fama fert, temporibus statim reciprocatur; sed temere in modum venti nunc huc nunc illuc verso mari, velut monte praecipiti devolutus torrens rapitur. Ita nec nocte nec die quies navibus datur.' The theory Euripides here advances of these eddies being caused by the wind may have been derived from his master Anaxagoras; just as in the *Helena*, 1. 3, he adopts the same philosopher's account of the cause of the Nile inundations; (see note there.) Perhaps Paley is right in ascribing the phenomena of the Euripus to some 'obscure tidal influences, not fully known.'

1. 8. ὥς δοκεῖ, 'as is the current opinion.' Others take it personally, sc. πατὴρ, either as the 'graphic' present, = 'as he thought,' or 'as he (still) thinks.' But Iphigenia did not even know of her father's existence at this time (l. 548, etc.).

1. 9. κλειναῖς, not otherwise specially 'famous,' save as the place of assembly for the Grecian host. The town of Aulis stood upon a small promontory, with bay on each side, looking north and south respectively.

1. 10. χιλίων is any large number; cp. *Androm.* 106 χιλίωνας Ἑλλάδος ὥκτις Ἀργεῖς, also l. 141 of this play, and Virgil's 'mille carinae' *Aen.* 2. 198.

1. 12. καλλίνικον στεφανόν, etc. = τὸν καλὸν στεφανὸν νίκης Ἰλίου, the latter genitive being objective, = 'the fair crown of victory over Troy.'

1. 13. Ἀχαιοὺς, the subject of λοβεῖν. Besides gaining his own object, Agamemnon wished his Achaeans to win renown.

1. 14. μετελθεῖν, 'to pursue,' i. e. 'avenge,' the violation of Helen's nuptials by Paris.

1. 15. δεινὴ ἀπλοία, dat. of circumstance, 'amid dire stress of weather, when he could get no (favouring) breeze.' If the MS. reading ἀπλοίας be retained, it is best taken as the causal genitive after ἔμπυρα, 'divinations on account of adverse gales.' Schaefer makes it a gen. of time, like Homer's *νηνεμῆς* etc., but this is rather awkward when an epithet (δεινῆς) is added. Cp. *Iph. Aul.* 88 ἡμεσθ' ἀπλοία χρώμενοι, *Aesch. Agam.* 181 ἀπλοία κενναγγεῖ, in reference to the same incident; also *Ovid Met.* 12. 8—

'Nec dilata foret vindicta, nisi aequora saevi
Invia fecissent venti Boeotaeque tellus
Aulide piscosa puppes tenuisset ituras.'

[For other proposed readings of this line see Critical Appendix.]

l. 16. *ἔμπυρα*, 'divination by fire' from burnt-offerings (*ignispricia*); called *πενστήρια*, i. e. sacrifice for discovery, in *Elect.* 835. A clear, steady, upright flame was taken as a good omen. Cp. *Soph. Antig.* 1005, etc. In *Aesch. Prom. V.* 504 Prometheus describes the various kinds of divination, and amongst them *φλογαπὰ σήματα*.

l. 17. *ἀνάσσω στρατηγίας* = *tenens exercitus imperium*. Cp. *Hom. Il.* 20. 180 *ἀνάξειν . . . τίμης τῆς Πριάμου*.

l. 18. οὐ μή. For what appears to be on the whole the most satisfactory account of this construction see note on *Helena* 292.

ἀφορμίσση (middle) = 'get your ships unmoored,' i. e. under way. No alteration is needed; but the verb *ἀφορμίσσειν* does not occur elsewhere.

l. 21. *εὐζῶ*. The original story in the *Cypria*, repeated by Sophocles, *Elect.* 566, etc., was that Agamemnon had incurred the wrath of Artemis by slaying a sacred deer; nothing is said about any vow on his part. Cicero, *De Off.* 3. 25, follows Euripides' account—'Agamemnon, quum devovisset Dianae quod in suo regno pulcherrimum natum esset illo anno, immolavit Iphigeniam, qua nihil erat eo quidem anno natum pulchrius.'

φασφόρε θεῆ. Cp. Callim. *Hymn. ad Dianam* 204 *ἄνασσ' εὐώπι φασφόρε*. Artemis, as the goddess of light, had common attributes with Diana, Lucina, etc.; hence she was afterwards identified with the moon-goddess Selene. In a house at Pompeii is a fresco representing the sacrifice of Iphigenia, with a golden statue of Artemis holding a lighted torch in each hand (Dyer's *Pompeii*, p. 380). But the Tauric Artemis was really a distinct deity. See Introduction, p. xvi.

l. 23. *τίκτει*, the 'graphic' present, emphasising the moment of the event. Cp. *Bacch.* 2 *ὃν τίκτει ποθ' ἡ Κάδμου κόρη*. Or possibly the present denoting continuance of effect, = 'is the mother of.' Cp. *ἰδῶσι Hel.* 568, where see note.

τὸ καλλιστεῖον, 'the award of beauty.' The clause is parenthetic, *ἀναφέρων* referring to Calchas.

l. 25. *ἐπὶ*, 'with a view to,' i. e. 'under colour of.' Cp. *Iph. A.* 100 *πέμπειν Ἀχιλλεῖ θυγατέρ' ὡς γαμουμένην*.

l. 27. *μεταρσία*, 'held aloft,' according to custom, over the altar. The scene is vividly described in *Aesch. Agam.* 223 *φράσεν δ' ἀδύοις πατὴρ μετ' εὐχάν, δίκαν χιμαῖρας ὑπερθε βωμοῦ . . . λαβεῖν ἄρδην*.

ἐκαινόμεν, (imperf.) 'was on the point of being slain.' Cp. *ἄκαιρ' ἀπώλλυτο Hel.* 1081 note.

ll. 28, 29. Cp. *Ov. Met.* 12. 32, etc.—

'Victa dea est, nubemque oculis subjecit, et inter
Officium turbamque sacri vocesque precantum
Supposita fertur mutasse Mycenida cerva.'

Also *Epist. ex Ponto* 3. 2. 45—

‘Quam levibus ventis sub nube per aethera vectam
Creditor his Phoebe deposuisse locis.’

l. 31. γῆς, after ἀνάσσει, with βαρβάροις as the *dat. commodi*, like ναύτας μεδέουσα θαλάσσης *Orest.* 1690. [Others take οὗ γῆς together, ‘in which part of the world,’ but this is an unnecessary expansion of οὗ, nor does ἀνάσσειν govern a dative in Euripides, as it often does in Homer.]

l. 32. Θόας, etc. The attempt to trace the name of a barbarian king to a Greek source is of course absurd. But the tragic poets were fond of these fancied etymologies, often involving a play upon words. Cp. the explanation given of Θεονόη *Hel.* 13, Πενθεὺς *Bacch.* 504, the reference by Ajax (*Atas*) of his own name to αἰαί *Soph. Atas* 431, and the omen drawn from Helen’s name in ἐλέναυς, ἐλέπτολις *Aesch. Agam.* 682. Aristophanes in the *Lemnians* (Fragment) has the line Θόας, βραδυτάτος ὃν ἐν ἀνθρώποις δραμεῖν, which is evidently meant in ridicule of the present passage.

τιθεῖς πόδα, = βαδίζων, ὥκυν being predicative, ‘plying his feet with a speed equal to that of wings.’

l. 35. ὅθεν, *quapropter*, i. e. in virtue of my office.

τοῖσιν = *quibus*. The use of ὅ, ἡ, τό as a relative in tragedy is confined to the *oblique* cases.

l. 37. τὰ δ’ ἄλλα σιγῶ. Cp. *Aesch. Agam.* 36, where the same formula occurs. This line is a parenthesis, ἄλλα referring to the details of the sacrifice, some of which Iphigenia does relate afterwards, ll. 624, etc. But here she approaches the subject with a timid reserve, showing her dislike to the office she holds. This reluctance is gradually developed; see especially ll. 380, etc. The mere *name* of the festival, ‘Tauropolia’ (or the mere *word* ἑορτή), gave no hint of its horrid nature.

l. 38. The sentence is taken up after the break, γὰρ marking the resumption of the narrative, = ‘namely’ or ‘you must know.’ [Otherwise, with a comma after φοβουμένη, γὰρ may have its usual sense, connecting with σιγῶ, i. e. ‘I dare not describe the details, *for* (the fact is that) I sacrifice *men*,’ etc. In that case there is a real ‘anacoluthon,’ the sentence having no principal verb.]

l. 39. Herodotus in his account of the Tauri, 4. 103, says θύουσι . . . τοὺς ἂν λάβωσι Ἕλληνας. Whether they sacrificed Greeks alone, or in preference to other strangers, does not appear. In this play advantage is taken of the fact to represent these sacrifices as a retaliation on the part of Iphigenia for her treatment by her own countrymen at Aulis. Cp. l. 338, and Iphigenia’s feigned expression of antipathy in l. 1187.

l. 40. κατάρχομαι (also l. 56), a technical term. The victim was first

sprinkled with holy water (*χέρνιβες* ll. 58, 622), a lock of hair being cut from its forehead and thrown into the fire. Cp. *Elect.* 811, Virg. *Aen.* 6. 244 'frontique invergit vina sacerdos, Et summas carpens media inter cornua setas Ignibus imponit sacris,' where wine is used instead of water. Cp. also Hom. *Od.* 3. 45 *χέρνιβά τ' ούλοχύτας τε καθήρχετο...* κεφαλῆς τρίχας ἐν πυρὶ βάλλον.

l. 43. *πρὸς αἰθέρα*. It was an ancient custom to tell aloud evil dreams, facing the morning light, in order to avert any ill consequences; the sun being supposed to have the power of neutralising the influences of night. Thus in Soph. *Elect.* 425 Clytaemnestra *ἤλιφ δαίμονσι τοῦναρ*.

εἰ δῆ, 'if indeed,' as is commonly believed.

l. 45. *παρθένοισι*, the 'maidens' who formed her *suite*.

l. 46. *νῶτα*, etc., sc. *ἔδοξε*, from *ἔδοξα* above. The construction changes backwards and forwards between the 1st and 3rd persons.

l. 48. *ἐρείψιμον*, proleptic, 'was dashed in ruins.' Paley inclines to construe it literally, 'all that could be overthrown (was so).'

l. 50. *στῦλος*. Cp. Aesch. *Ag.* 870 *ὑψηλῆς στέγης στῦλον ποδῆρη*, referring to the main pillar that supported the roof in primitive houses.

l. 51. *ἐκ δ' ἐπικράνων*, etc., 'from its capital it let down,' etc. Lat. *promittere*. The inf. *καθεῖναι* depends on *ἔδοξε*: see on l. 46.

l. 54. *τιμῶσα*, 'respecting.' Cp. *Troad.* 1210 *νόμους τιμῶσιν*, also Lat. *colere*. Mr. England aptly cites Shakspeare's 'custom more honoured in the breach than in the observance.'

ὑδραῖναι, sc. *ἔδοξα* (see l. 46 n.). For the ceremony cp. l. 40 n.

l. 55. *συμβάλλω* = *con-jicio*, here 'interpret.' Cp. *Med.* 675 *συμβαλεῖν ἔπη*.

l. 60. For imperf. *ᾠλύμην* see l. 27 n.

l. 61. *οὖν*, i. e. in consequence of the dream, which imported the death of Orestes; hence she must offer libations to his shade. Cp. *κρατῆρα τῶν φθιμένων* l. 160, also note on l. 166. So in Aesch. *Choeṛh.* 13 the women are sent to offer *χῶας*... *νερτέροις μειλίγματα* at the tomb of Agamemnon, in consequence of Clytaemnestra's dream about him.

l. 65. *εἰμ' εἰσω δόμων*. Iphigenia now states her intention of going inside the temple precincts to fetch her maidens out of the apartments where she and they dwelt in common. Hermann observes that *ἀνακτόρων* is the gen. after *δόμων*, i. e. 'the buildings adjoining the temple.'

Exit IPHIGENIA. Enter PYLADES and ORESTES from the sea-coast.

ll. 67-122. ORESTES. 'Look out, Pylades, lest anyone come this way. Is this, think you, the temple we seek?' PYLADES. 'I think so; the altar is blood-stained, with victims' heads hung around.' OR. 'Keep

on the watch.—Hither have I come, O Phoebus, trusting thy oracles, ever since the Furies of my mother, slain by my hand, have chased me an exile throughout the world. But thou badest me come to this Taurian land, and take hence thy sister's image and bear it to the Attic shore; thus (saidst thou) I might find respite from my toils. (To Pylades.) What shall we do? how make our entrance, by force, or stealth? Or must we flee back again to our ship? PYL. 'Nay, that were most cowardly. Let us rather wait till nightfall, and then gain entrance to the temple unobserved. Can we now turn back, when so near the goal?' OR. 'Rightly said! The god's behest must be obeyed; let us only be bold.'

l. 67. φυλάσσου, *tibi cave*, implying danger from the barbarous inhabitants of the country.

μή τις, sc. ἐστὶ, 'whether there be not,' etc.

l. 71. σοὶ after χρεών, 'you must think so too,' not, as some take it, σοὶ συνδοκεῖν (ἐμέ). For χρῆ with dat. cp. *Ion* 1316 τοῖσι δ' ἐνδίκῃς ἐχρῆν, *Med.* 886 ἢ χρῆν μετεῖναι.

l. 72. καταστάζει. Cp. *Hel.* 984 τύμβου 'πὶ νότοις τοῦδ', ἐν αἵματος βοαὶ τάφου καταστάζουσι. The altar stood in front of the entrance; cp. *Ov. Trist.* 4. 4. 73 'Triviae ducuntur ad aras, Quae stabat geminas ante cruenta fores.' For Ἑλλην as adj. cp. Ἑλληνος ἐκ γῆς l. 341, and see note there.

l. 74. σκύλα, 'spoils,' lit. 'strippings' (σκύλλω). It is doubtful whether armour or heads of victims are here meant. Herodotus, 4. 103, says τὴν κεφαλὴν ἀνασταυροῦσι, but it is possible, as Schöne thinks, that Euripides is alluding to the Greek custom of suspending the spoils of conquered enemies on temple walls.

l. 75. ἀκροθίνια, 'trophies,' properly 'first-fruits;' hence the choicest offerings from the spoil taken in war or the chase.

l. 76. After this repeated injunction (l. 67) to be cautious, Orestes makes a pause, then invokes Phoebus; Pylades continuing his explorations till he is accosted at l. 94.

ἐγκυκλοῦντα, probably from ἐγκυκλῆω (not -όω), the latter meaning to 'surround.' But there is some doubt whether the distinction is always observed.

l. 77. ποῖ, 'wherefore,' 'to what end,' like *quorsum* = *cur*.

αὐ with χρῆσας. This was the third occasion; the first was when the oracle directed Orestes to slay his mother (l. 977, *Aesch. Eum.* 193, 564), the second when he was told to go to Athens and take his trial (l. 943).

l. 79. διαδοχαῖς, 'relays,' i. e. successive pursuits. Paley cites *Aesch. Ag.* 304 ἄλλος παρ' ἄλλου διαδοχαῖς πληρῶμενοι. Cp. also *Xen. Anab.*

l. 5. 2 διαδεχόμενοι τοῖς ἵπποις,

1. 81. *καμπίμους*, a metaphor from the race-course. See note on l. 815.

1. 82. *τροχηλάτου*, 'whirling' round and round like a wheel, a descriptive epithet of madness. Cp. *Orest.* 36 τὸ μητρὸς αἵμᾳ νιν τροχηλατεῖ μανίαισιν. There is a similar metaphor in *Psalms* 83. 13 'make them like unto a wheel,' (if the English version be literally right.)

1. 87. *ἐνθάδε*, with *πρῶτον*. It was a general report (*φασίν*), in Greece as well as among the Tauri; hence Markland's alteration *οὐνθάδε* is unnecessary.

1. 88. Cp. *Διογενὲς ἄγαλμα* l. 977, τοῦ Διογενεῖος *Acts* 19. 35; also the legends of the Palladium and the Roman Ancilia, *Ov. Fast.* 3. 373.

1. 91. τὸ δ' ἐνθάδε = *praeterea*, i.e. 'no more was said' about the means of accomplishment.

ll. 96-100. In this much-disputed passage the chief difficulties are (1) the meaning of the phrase *δομάτων προσαμβάσεις ἐκβαίνειν*, (2) the choice between the MS. reading *μάθοιμεν* and Reiske's correction *λάθοιμεν* in connexion with the context, (3) the allusion in the words *ὃν οὐδὲν ἴσμεν*. (1) With respect to the first, supposing *ἀμφίβληστρα τοίχων* to be the temple walls and not the outer fence (*περίβολος*), we may understand *προσαμβάσεις* either in the general sense of 'means of ascent,' or in the particular sense of 'steps' leading up to the entrance. In the former case *ἐκβαίνειν* will = 'surmount' (*superare*) the task of ascending (by climbing or otherwise), or in other words, *find our way in*; in the latter, which seems preferable, *ἐκβαίνειν* will signify 'pass' (lit. 'get clear of') the steps, like the Latin *evadere*, as in *Virg. Aen.* 4. 685 'gradus evaserat altos.' (2) It is hard to get any satisfactory sense out of *μάθοιμεν*, even by so altering or rearranging the passage (see *Crit. Appendix*) as to connect *μάθοιμεν* with *ὃν οὐδὲν ἴσμεν*. The meaning then would be, 'how could we learn matters of which we (now) know nothing?'—but in their present position they could not possibly tell what they might or might not 'learn,' if they once got inside the temple. The difficulty was to do this *unobserved*, and any attempt to scale the walls or mount the steps would ensure detection; hence we may adopt the reading *λάθοιμεν* without much hesitation. (3) Leaving l. 99 as it stands, and retaining the MS. reading *ὃν οὐδὲν ἴσμεν* (see *Appendix*), we must refer the relative *ὃν* either to *κλήθρα* or *μοχλοῖς*, preferably to the former, since *μοχλοῖς* seems best translated by 'levers' (see note on l. 99). The passage then may be rendered thus:—'How then could we escape detection? Or (shall we manage it) by forcing the bolts with levers, when we know nothing about them?' i.e. how they are fastened. There were in fact two conceivable modes of entrance, by scaling the walls or breaking in, and to each there was an

objection that seemed insurmountable; the former is stated in the words *πὼς λάθοιμεν ἄν*; the latter in *ἄν οὐδὲν ἴσμεν*. A finite verb is easily supplied from the context with *λύσαντες*, the construction being, as it stands, far less prosaic than the direct *λύσομεν* would have been.

l. 96. *τοίχων*, the defining gen. = 'enclosing walls.' Cp. *τειχέων περιπτυχῶν* *Phoen.* 1357; also 'strata viarum' *Virg. Aen.* 1. 422.

l. 99. *κλῆθρα μοχλοῖς λύσαντες* would regularly mean 'undoing the fastenings by (drawing back) the bolts,' as in *Aesch. Choeph.* 864 *πύλας μοχλοῖς χαλᾶτε*, but there and elsewhere the opening is done from inside. Also the context here seems to indicate forcible or felonious entrance; therefore it is better to translate *μοχλοῖς* 'levers' or 'crowbars,' which could be worked from the outside.

l. 105. *κακιστίον*. This verb elsewhere in Euripides means 'play the coward' (*Ion* 984, *Med.* 1246), but always in the middle or passive. The active occurs in *Iph. Aul.* 1426 'make me a coward,' where the reading is more than doubtful. Here therefore it may mean 'we must not be cowards,' with *χρησμών* as the acc. of respect. But it is possible to take *κακιστίον* (active) in its usual *prose* sense of 'revile' or 'reproach,' not merely by showing distrust of the oracle, but in direct reference to the disrespectful language Orestes had used towards Phoebus, ll. 77, etc.

l. 109. *βασιλευσιν* = 'the authorities,' the plural expressing dignity. Cp. *κρατούντων* l. 1301, *δεσποταῖς* *Med.* 823, and see *Alc.* 132 note.

l. 110. *νυκτὸς ὄμμα λυγαίας* = 'darkness of night.' Cp. *Aesch. Pers.* 430 *κλεινῆς νυκτὸς ὄμμα*, also *Phoen.* 543 *νυκτὸς ἀφεγγὲς βλέφαρον*. The metaphor, as applied to night, is merely suggested by the opposite expression 'eye of day.' Wecklein quotes from Lenau's address to Night, 'du dunkles Auge.'

l. 111. *τοὶ*, *sane*, 'we must *é'en* venture.'

l. 113. *δρα δὲ γ' εἶσω*, etc. The *γε* has its proper force here, = 'just look,' otherwise Blomfield's emendation *γείσα*, 'caves,' is a tempting one.

τριγλύφων is best taken after *εἶσω*, though some join it with *κενόν*, 'space between the triglyphs.' Hermann takes it with *καθεῖναι*, 'corpori ex triglyphis demittendo.' The 'triglyphs' were grooved tablets (originally the projecting ends of beams in primitive temples) with spaces between.

ὅποι (also l. 119) = *ἐκεῖσε ὅπου*, after a verb implying motion. Cp. *Hel.* 1607. 'Look (there) where between the triglyphs there is space to let oneself down.'

ll. 116, 117. The sense is 'we will not, now that we have come so far, turn back from the goal;' or, 'we have not come so far *only* to turn back.' The *οὐ* negatives *ἤλθομεν* only by contrast with the clause

ἐκ τερμάτων, etc. This is marked by μὲν . . . δέ. Cp. the commonly cited instance in Dem. *de Corona* 281 αἰσχρὸν, εἰ ἐγὼ μὲν τοὺς πόνοὺς, ὑμεῖς δὲ μὴδὲ τοὺς λόγους αὐτῶν ἀνέξεσθε, where the αἰσχρὸν refers to the first clause εἰ ἐγὼ, etc. only by contrast to the second.

The & in ἀρούμεν is due to contraction from ἀερώ, the fut. from lengthened pres. αἰρώ.

l. 118. ἀλλὰ . . . γάρ. Here both clauses are complete (ἀλλὰ πειστέον, εἴ γὰρ εἴπας). For various forms of this expression see note on *Alc.* 422.

l. 119. ὅποι. See above on l. 113. Here κρύψαντε implies motion.

l. 120. τὸ τοῦ θεοῦ nearly = θεός, a common periphrasis, like τὸ τῆς τύχης, etc., 'the god will not be the cause of his prediction failing,' i.e. 'will not allow it to fail.' But we must do our part too and 'be bold' (τολμητέον).

Exeunt ORESTES and PYLADES.

ll. 123-235. This passage is a lament (*kommos*) in alternate lyric strains between Iphigenia and the Chorus; similar in structure to that in the *Helena* 164-251. It is not antistrophic throughout, though a few lines appear to be so, e.g. 137-142, 170-177. The first three lines are an exhortation to silence; next comes a prayer to Artemis, sung as a 'processional' (προσώδιον); lastly, the Chorus address Iphigenia. The metre is a system of 'spondaeo-anapaestics,' so called by Hermann from the prevalence of the spondee instead of the anapaest or dactyl; which produces a grave and solemn effect. The other principal features are frequent absence of the caesura and succession of 'catalectic' lines, i.e. lines with a supernumerary final syllable. Also each line is complete in itself, not forming part of a continuous system, as in regular anapaestics.

CHORUS. 'Keep silence, all! Hither, great Artemis, am I come from Hellas' land afar, attendant on thy shrine. Why hast thou summoned me now, daughter of Agamemnon high renowned?' IPH. 'Woe is me! I mourn a brother's death. Orestes, the stay of our house, is gone. Begin we the solemn rites for the dead. Take, Orestes, these poor offerings of mine, though thy tomb be far away, in the land where I too am mourned as slain.' CHO. 'Responsive to thy woes, lady, I utter my lament, even the dirge that Hades loves. Quenched is the light of thy house, gone the sovereignty of Argos. Woe follows upon woe, murder upon murder, since the first fatal strife about the golden lamb; and now the avenging Fury toward thee is fast advancing.' IPH. 'Ill-fated from my birth, to misery hath my mother borne me; sacrificed at last in Aulis by a father's hand, the ill-starred bride of Thetis' son. And now I dwell in this strange land, friendless and forlorn, where, instead of the festal strains of home, the shriek of human victims is ever in my

ears. Last woe of all, my brother Orestes is gone, whom I left an infant in our house, heir to the throne of Argos.'

l. 123. εὐφραμείτε, the usual formula enjoining silence before the prayer. So Ion bids the temple ministers at Delphi στόμα τ' εὐφρημον φρουρεῖτ' ἀγαθὸν Ἴον 98. Cp. 'favete linguis' Hor. *Od.* 3. 1. 2.

l. 124. δισσὰς συγχωρούσας πέτρας, the Symplegades, *Med.* 2, also called πλαγταῖ and συνδρομάδες. They were islands at the entrance of the Euxine from the Bosphorus, said to have been moveable and to dash against each other (συμπλήσσειν), but to have become fixed after the passage of the Argo between them, Apoll. *Argonautica* 4. 86, etc. According to Strabo there were two islands, or groups of islands, one on each side of the strait; but it appears from other accounts that they are really points of land, joined to the mainland by an isthmus, which is inundated in stormy weather. M. de Tournefort, in his *Voyage du Levant*, 1717, thus describes the isles on the European side: 'Ces isles ne sont proprement qu'une isle hérissée, dont les pointes paroissent autant de petits écueils séparés lorsque la mer est fort agitée. . . . Les anciens géographes s'étoient imaginés qu'il y avoit plusieurs écueils, lesquels non seulement flottoient sur l'eau, mais se promenoient le long des côtes et se heurtoient les uns contre les autres. Tout cela étoit fondé sur ce qu'on voyoit paroître ou disparoître leurs pointes, suivant que la mer les couvroit dans la tempeste, ou les laissoit voir dans la calme.'

The Taurians are here said to 'inhabit the clashing rocks,' because these lay on the direct road to the Tauric Chersonese; hence in l. 241 the land itself is called γῆν Συμπληγάδα.

l. 127. Δίκτυνα, called τὰν πολύθηρον *Hērpol.* 146. Her original name was Britomartis, a Cretan nymph, daughter of Zeus and Carme, who, fleeing from the advances of Minos, leapt from the Dictæan mount into the sea, where she was caught in some fishermen's nets (δίκτυα) and was rescued by her protectress Artemis. Afterwards she became identified with Artemis herself (cp. Ar. *Ranae* 1358 Δίκτυνα παῖς, Ἀρτεμις καλὰ), as goddess of the chase. The other sense of δίκτυα, meaning 'hunting nets,' doubtless contributed to this confusion, and the whole story of the nets, and of the leap from Mt. Dictæ, may have arisen from a fancied resemblance in her name to δίκτυον. The legend is related at length in Callimachus, *Hymn to Artemis* 189, etc.: Γορτυνίδα νύμφην, | ἑλλοφόνον Βριτόμαρτιν . . . ὅθεν μετέπειτα Κύδωνες | νύμφην μὲν Δίκτυναν, ὅρος δ' ὅθεν ἦλατο νύμφη | Δικταῖον καλέουσιν.

l. 128. εὐστόλων ναῶν. Cp. Ov. *Epist. ex Pontico* 2. 49—

'Templa manent hodie vastis innixa columnis,

Perque quater denos itur ad illa gradus.'

The 'gilded cornices,' etc. are perhaps borrowed by Euripides from

later Greek temples. Cp. *Ion* 156 (of the Delphian temple) ἀδῶ μὴ χρίμπτειν θρηγκοῖς μηδ' εἰς χρυσήρεϊς οἴκου.

l. 130. πῶδα πέμπω = βαίνω. It does not follow from the use of the word παρθένιον by the Coryphaeus that *all* the Chorus were maidens, though this is probable. L. 1071, where some of them are said to have children, is almost certainly spurious. The present line, according to Paley, contains two 'resolved' feet (παρ | θένιδν δ | σίδν δσι | as), the 0000 being equivalent to a spondee. Cp. ll. 197, 232.

l. 131. κληδούχου, i. e. priestess or 'warder' of the temple, called πυλαῖρος l. 1151. Cp. Aesch. *Suppl.* 281 κληδούχον ἥρας δαίματαν.

l. 132. εὐίππου refers especially to Argolis, called Ἄργος ἐπὶπόβοτον in Homer, also to Attica (εὐίππου χώρας Soph. *Oed. Col.* 668).

l. 134. χόρτων εὐδένδρων, 'pastures set with fair trees,' the gen. of quality with Εὐδράταν. Cp. *Med.* 846 ἱερῶν ποταμῶν πόλιν. Of the vale of Eurotas, Wordsworth, in his *Pictorial Greece*, thus speaks: 'Its low grounds . . . exhibit a beautiful luxuriance of shrubs and fruit-trees. Here are figs and oranges, pomegranates and myrtles. The acclivities are clad with olives. . . . These olive plantations are succeeded by forests of firs.' Contrast with this the barren and treeless condition of the Scythian plains, which Herodotus (4. 61) describes as γῆ αἰνῶς ἄφυλος. Cp. *Ov. Trist.* 4. 12. 16 'nam procul a Geticis finibus arbor abest.' Here the Eurotas and Ἑλλάς εὐίππου together represent Attica and the Peloponnesus (see on l. 131).

l. 137. ἔμολον, said in answer to Iphigenia's summons at l. 65.

l. 138. ἀγαγες, ἀγαγες. Cp. ll. 401, 864, *Hel.* 195, 207, 214. These verbal repetitions were a favourite device with Euripides, ridiculed by Aristophanes, *Ran.* 1352.

ll. 140-142. κώπη, etc., i. e. 'the fleet of the Atridae with its numerous (l. 10 n.) armed host.' Cp. Aesch. *Agam.* 45 στόλον Ἀργείων χιλιοναύταν. According to the text both epithets in l. 141 qualify κώπη, which = 'fleet.'

l. 144. In δυσθρηνήτοις the δυσ- is intensive (= 'wailings of great woe'), not like δυσδαίμων δαίμων l. 203, where the δυσ- qualifies or limits the δαίμων: still less does it make an oxymoron, contradicting the sense of the noun, like χάριν δχαριν l. 566, βίος ἀβίωτος, etc.

l. 145. ἔγκειμαι, Lat. *incumbo*, 'apply myself to,' i. e. 'occupy myself in.' Cp. *Androm.* 91 ἔγκειμεσθ' αἰεὶ θρήνοισι καὶ γόδοισι.

οὐκ εὐμούσου, 'museless,' i. e. such as the Muses love not.

l. 146. μολπαῖσι, etc. This and ἐλέγοις are best taken in apposition with θρήνοις, or possibly as instrumental datives after κατακλαυόμενα. [The text reading is uncertain. See Critical Appendix.]

ἀλύροις = 'mournful,' because the lyre was used at feasts. Cp. *Hel.* 105 n.

l. 147. *κηδεῖσις*, according to Heath 'funereal.' Pflugk's rendering, *domesticis*, is better, in allusion to the supposed death of Orestes.

l. 150. *ζῶας*, after *κατακλαιομένα*, 'for his life's sake,' i. e. on account of his death.

l. 152. *τᾶς ἐξῆλθ'* *δρφνα*, 'whose darkness has (just) departed,' cp. l. 42.

l. 154. Cp. *Med.* 139 *οὐκ εἰσι δόμοι φροῦδα τὰδ' ἤδη*. As the lines in this *commos* are not continuous in point of metre (see ll. 123, etc., n.) the trochee *γέννᾳ* is allowed; more especially at the end of a period. Cp. *vaiores* l. 125. [In *Hec.* 160, where *ποῖα γέννᾳ* occurs, Porson was probably right in reading *γενεά*.]

l. 159. The antecedent of *ῥ* is of course *κασίγνητον*.

l. 160. *τὸν φθμένων*, = *qui debetur mortuis*; cp. l. 61.

l. 161. For phrases like *ὑδραίνειν πηγὰς*, etc., 'to offer by pouring out,' cp. *Soph. Aias* 376 *αἶμ' ἔδευσα*; also *Pind. Nem.* 10. 141 *τέγγων δάκρυα*, and *Livy* 5. 16 'aquam . . . per agros rigabis.'

γαίας ἐν νότοισ. Cp. *τύμβου 'πι νότοις Hel.* 984. The word *νότοις* is here applied to Earth as the common sepulchre of mankind, in the absence of a real tomb (l. 172).

l. 162. *πηγὰς*, etc., i. e. milk; cp. *Soph. Elect.* 895 *νεορρότους πηγὰς γάλακτος*. In *Aesch. Pers.* 614, etc., the offerings of the dead are enumerated as—

*λευκὸν εὐποτον γάλα
τῆς τ' ἀνθεμούργου στάγμα, παμφαῆς μέλι,
λιβάσιν ὑδρηλαῖς παρθένων πηγῆς μέτα*

to which are added wine (*ἀμπέλου γάνος*) and olive-oil. Cp. *Hom. Od.* 10. 519 *πρῶτα μελικρήτη, μετέπειτα δὲ ἡδέϊ οἶνον, τὸ τρίτον αἶθ' ὕδατι*.

l. 166. *θελκτήρια*, also called *μειλικτήρια* in *Aesch. Pers.* l. c. The spirits of the departed were propitiated as powers of the underworld, that they might send up blessings to the survivors. Thus in the *Persae* 223 the Chorus bid Atossa offer *χοᾶς* to Earth and the Dead, and invoke the shade of Darius *ἐσθλὰ πέμπειν εἰς φάος*.

καίται, 'are established,' as an ordinance.

l. 167. *ἔνδος* (said to an attendant), 'give into my hands.' Badham cites *Cyclops* 510, *ἀσκὸν ἔνδος μοι*, as the only other instance of the verb in this exact sense.

l. 171. *θάλος*, 'scion,' as in ll. 208, 232. So *ἔρνος Phoen.* 192.

ὧς perhaps implies a shade of doubt as to the fate of Orestes; but *Iphigenia* wishes to provide against all contingencies, and feels little hope of his being alive.

l. 172. *οὐ γάρ*, etc., cp. l. 161 n.

χαίταν, according to usual custom in mourning for the dead. Cp.

l. 703. *Aesch. Choeph.* 166 *τομαῖον βόστρυχον τάφος*, *Soph. Elect.* 901 *νεώρη βόστρυχον τετμημένον*, offered at Agamemnon's grave.

l. 176. *δοκήμασι*, 'in current opinion,' since Iphigenia was believed to have been slain in Aulis, cp. l. 785, and see note on l. 8.

l. 179. *ἀντιψάλλουσιν*, explained by Hesychius as = *ἀντιστρέφουσιν*, not, however, in the strict sense of 'antistrophic,' but merely 'responsive' to thy lament. Cp. Ar. *Aves* 216 τοῖς σοῖς ἐλέγοις ἀντιψάλλον φόρμιγγα.

l. 180. *Ἀσιήταν*, etc., a lament in the 'Mysian' or other Asiatic mode, accompanied with violent gestures. Cp. *Orest.* 1396 λέγουσιν αἰαὶ Ἀσιᾶδι φωνῇ. So in *Phoen.* 1303 the Chorus promise to mourn βοῆ βαρβάρῃ, although their language is of course purely Greek.

l. 182. τὴν . . . μεθυσαν (sc. *ἀδομένην*) in app. to *ἔμνον*. The τὴν in l. 184 is a rel. pronoun.

l. 183. νέκυσιν μέλεον, 'a mournful strain for the dead.'

l. 185. The Paean, being a hymn of triumph, was ill suited to the worship of the infernal deities. Hence Aeschylus, *Niobe* (Fragm.), says μόνος θεῶν γὰρ θάνατος οὐ παιωνίζεται. On the contrary, we find in *Alc.* 424 mention of παιᾶνα τῷ κάτωθεν ἀσπὸνδῳ θεῷ cp. Aesch. *Sept. c. Theb.* 869 Αἰδᾶ τ' ἐχθρὸν παιᾶν' ἐπιμέλπειν.

l. 187. φῶς, cp. l. 849 n.

[l. 188. πατρῶν οἶκων, probably interpolated. See Critical Appendix.]

l. 189. τίνος ἐκ, etc., 'whose, of all the glorious Argive kings, is now the sovereignty?'

ll. 191, 192. μόχθος . . . ῥῆσαι, 'one trouble after another comes darting' upon the house. The Chorus, in response (l. 179) to Iphigenia's lament, now proceed to recount the misfortunes that have come upon the family of Tantalus, beginning from the strife between Atreus and Thyestes about the lamb with golden fleece, at which the Sun is said to have turned his course backwards. The same order of events is given in the parallel passage in a chorus of the *Electra*, 720, etc. κρυφίαις γὰρ εἰναι, etc., which should be read in connexion with this one.

l. 192. By putting a full stop after ῥῆσαι, and transposing the δ' from next line, the allusion in δινευούσαις ἵπποις, etc. to the Sun's chariot is made clear. Cp. *ἵππους δίνει* Aesch. *Sept. c. Theb.* 457. A verb is wanting in the MSS. after *ἱερὸν*, such as *μετέβαο*' (as in *Elect.* 727), or perhaps *μετέβαλ'* or some similar word. [A needless difficulty has been caused by some editors taking *ἵπποις* to refer to the steeds which Pelops drove, either in the chariot-race at Pisa (l. 2) or when he murdered Myrtilus. Nor is Badham's proposal much better, to join this line with the former, understanding *ἵπποις*, etc. metaphorically of the misfortunes that swept like rushing steeds over the ill-fated house.]

l. 195. ἄλλαις, sc. *ὀδύναις*, 'one woe after another.' Cp. l. 191.

l. 196. ἀρνός, gen. of cause; the strife about this lamb being the

origin of all the family misfortunes. Cp. l. 812, *Orest.* 810, and see note on ll. 1-5.

l. 197. The spondees in this line are 'resolved' with feet of ο ο ο ο. Cp. l. 130 n.

l. 199. ἐνθεν, i. e. in consequence of all these things, from the earliest troubles of the house to the present time.

δμαθέντων = θανόντων, as in l. 230. Cp. *Alc.* 127 δμαθέντας γὰρ ἀνίστη, *Troad.* 175 καὶ ζῶντες καὶ δμαθέντες. The curse upon the house of Tantalus has continued through a long line of ancestors to posterity. Goethe, in his *Iphigenie*, Act 1. Sc. 3, represents Zeus as having 'forged a brazen band round the brow' of the Tantalidae, urging them to deeds of savage violence unrestrained—

'Zur Wuth ward ihnen jegliche Begier,
Und grenzenlos drang ihre Wuth umher.'

l. 202. σπεύδει ἀσπούδαστα, 'speeds with evil speeding,' i. e. 'disastrously.' This is a real instance of 'oxymoron;' cp. l. 144 n.

In the words ἐπὶ σοὶ the poet gives a vague hint, by the mouth of the unconscious Chorus, of the impending sacrifice of Orestes by Iphigenia's hand.

l. 203. The last word of the Chorus (δαίμον) gives the key-note to Iphigenia's reply. Her destiny is a hard one, not only in the future (as the Chorus seem to imply by the words σπεύδει ἐπὶ σοὶ), but 'from the first,' even before she was born. For δυσδαίμον δαίμον cp. l. 144 n.

l. 204. τὰς ματρὸς ζώνας, in allusion to the custom of loosing the bride's girdle by the husband on the marriage night. Cp. *Hom. Od.* 11. 245 λῦσε δὲ παρθενίην ζώνην, *Alc.* 178 ἐνθα παρθίνει' ἔλυσ' ἐγὼ κορέματ' ἐκ τοῦδ' ἀνδρός.

νυκτὸς κείνας, i. e. the night in which I was conceived. Cp. *Troad.* 203 ἔρροι νύξ αὐτὰ καὶ δαίμον. So Job (3. 3) curses the day of his birth, 'and the night in which it was said, There is a man child conceived.'

l. 206. Λόχιαί Μοῖραι, 'the Fates presiding at my birth;' Lat. *Parcae*, *Virg. Ecl.* 4. 47.

l. 207. συντρένουσιν, sc. μοι = intendunt, 'have forced me to undergo,' tightened, as it were, the thread of destiny around me. Wecklein is probably right in taking σπρεπᾶν predicatively with the verb, lit. 'tightened to hardness the lot of my childhood.' Paley, however, refers it to a long course of suffering.

l. 209. For the position of this line see Critical Appendix. Badham observes that the very name *Clytaemnestra* is significant = 'renowned in wooing.'

l. 211. πατρός = πατρὸς, the subjective genitive, 'outrage (done upon me) by my father.'

- l. 212. *θύμ' οὐκ εὐγάθητον*. Cp. Lucretius i. 95, etc.—
'Nam sublata virum manibus tremebundaque ad aras
Deductast, non ut sollemni more sacrorum
Perfecto posset claro comitari Hymenaeo,
Sed casta incesce nubendi tempore in ipso
Hostia concideret mactatu *maesta* parentis,
Exitus ut classi felix faustusque daretur.'
- l. 213. *εὐκταίαν, votivam*, 'promised by a vow.' Cp. l. 21.
- l. 214. *ἱππείοις ἐν δίσφοροις*, i. e. with ceremonies befitting a princess.
See note on *ἐν ἀρμάτων ὅχοις* l. 370. In *Iph. Aul.* 613 Clytaemnestra
says to Iphigenia on her arrival at Aulis—
*σὺ δ', ὦ τέκνον μοι, λείπε παλικούς ὅχους,
ἀβρὸν τιθεῖσα κῶλον.*
- l. 215. *ἐπίβασαν*, sc. *οἱ Ἕλληνες*.
- l. 216. *νύμφαν δύννυμφον*. Cp. l. 202 n.
- l. 217. *τῇ τᾷς Νηρέως κόρας*, Achilles, son of the Nereid Thetis. Cp.
l. 25.
- l. 219. *δυσχόρτους*, 'pastureless;' *οἴκου* being used in the general
sense of 'habitation,' = *χώραν*. In this metre there is no objection to
the hiatus between *ναίω* and *ἀγαμος*. See introductory note on ll. 123-
235.
- ll. 221, etc. Iphigenia contrasts the worship of Hera in her native land
with the barbarous rites of the Tauric Artemis. Argos was its original
seat, whence the goddess was preeminently termed the *Argive* Hera.
Thus in *Iph. Aul.* 739 Clytaemnestra swears *μὰ τὴν ἀνασσάν Ἀργεῖαν
θεάν*. In Homer, *Il.* 4. 52, Hera is represented as saying, 'Three
cities I hold most dear, Argos, Sparta, and Mycenae.' For a description
of her worship at Argos see *Dict. of Antiq.* s. v. HERAEA.
- l. 222. *καλλιφθόγγois*, in allusion to the whirring sound of the
shuttle, which is music to the industrious spinner's ear (Köchly). Cp.
Virg. Georg. 1. 294 '*arguto* conjunx percurrit pectine telas.'
- l. 223. At the great Attic festival of the Panathenaea the *peplos*, or
sacred robe of Pallas, was carried in solemn procession to her temple.
Upon this robe the Athenian maidens wove a picture of the battle
of the gods against the Titans and of Pallas' victory over the giant
Enceladus. This festival took place every four years. Cp. *Hec.* 466
*ἡ Παλλάδος ἐν πόλει | τᾷς καλλιφθόρου θεᾷς ναίουσ' ἐν κροκέῳ πέπλῳ |
ζεύξομαι ἄρματι πάλους, | δαιδαλέαισι ποικίλλουσ' ἀνθοκρόκοισι πῆγαις | ἡ
Τιτάνων γενεάν, | τὰν Ζεὺς ἀμφιπέτρῃ | κοιμίζει φλογμῷ Κρονίδας*; Cp.
also Hor. *Od.* 3. 4. 55—'Sed quid Typhoeus et . . . Enceladus jaculator
audax Contra sonantem Palladis aegida Possent ruentes?'
- ll. 225, 226. *αἰμόρραντον ἄταν* is a kind of cognate accus. with the
verb, *βωμοὺς* its direct object; = 'imbruing the altars with the blood of

strangers to their destruction; the epithet αἰμόρραντον with ἄτα giving the sense of 'bloody fate,' lit. 'a fate that causes the altar to be sprinkled with blood.' The construction is further involved by the addition of a second epithet δυσφόρμιγγα, 'ill attuned to the lyre,' i. e. accompanied by the hideous music of the shrieks of slaughtered men. Observe how each item in the description serves to point the contrast between Iphigenia's present and former condition; dying shrieks and groans instead of the festal song and the whirring loom, blood-stained altars for the gay colours of embroidered tapestry.

l. 229. κείνων, i. e. of past misfortunes, her thoughts being now centred on her lost brother, Orestes.

l. 230. δμαθίντα = θανάοντα. Cp. l. 199 note. For ἄ before κλ- (properly ἄ) cp. παρὰ κλαίουσι *Alc.* 542, ἄρᾳ κλύουσα *Elect.* 1058.

l. 233. θάλος. See on l. 171.

l. 235. σκηπτοῦχον, i. e. as prince of the blood royal at Argos.

ll. 236-339. Iphigenia remains buried in sorrowful thought, till aroused by the Chorus announcing the approach of a herdsman from the shore.

HERDSMAN. 'Daughter of Agamemnon, hear my tidings. Two strangers have landed, a meet offering to our goddess; therefore prepare the rites.' IPH. 'Whence come they, and what are their names?' HERD. 'They are Greeks; one is called Pylades, the other's name I know not.' IPH. 'Where saw you them, and how were they taken?' HERD. 'We came to wash our oxen in the brine, near a cleft in the rocks hard by. Here we saw two youths sitting on the crag; whereat one of us fell to invoking them as gods of the sea, while another, deeming them to be but shipwrecked mariners, bade us secure them for the sacrifice. Meanwhile one of the youths uprose and with mad gestures exclaimed, "See, Pylades, yon Fury with her snaky tresses, and that other with my mother's corpse in her arms, ready to hurl it at me! whither shall I fly?" And ever amid his raving he barked and bellowed aloud. Then rushing among the herds he thrust and slashed at them with his sword, till the sea-foam was red with their blood. At last, ceasing from his madness, he fell to the ground exhausted; and we, gathering in our numbers, attacked him with stones and blows, his comrade defending him all the while. Presently, in peril of their lives, both strangers rushed forward with drawn swords; whereat we fled, resuming the assault by turns. At last, surrounding them by craft, we forced them to drop their swords and surrender. Thereupon we brought them to our king, who at once sent them hither to thee for sacrifice.'

l. 236. καὶ μὲν, as usual, introduces a new character upon the stage.

ἀκτὰς ἐκλιπὼν, not directly, since we learn from l. 335 that the herdsman first took the strangers to the palace; thence, by the king's orders, to Iphigenia.

l. 238. Cp. *Iph. Aul.* 895 ὃ τέκνον Νηρῆδος, ὃ παῖ Πηλέας, where, as here, τέκνον refers to the mother as ἡ τεκούσα. So in *Hippol.* 10 Θησέως παῖς, Ἀμύκονος τόκος.

l. 240. The probable rendering is—'What is there in your present tale that scares you so?' (Paley.) Others, comparing *Orest.* 549 ὃ μ' ἐκπλήσσει λόγου, understand it to mean—'What is this that disturbs us from our colloquy?' or better, 'that disturbs me from my train of thought?'

l. 241. κυανέαν, cp. l. 392, *Med.* 2. The epithet is due either to the greenish colour of the rocks, or to their hazy appearance when approached by sea. Cp. νεφέλη κυανή *Hom. Od.* 12. 75. For Συμπληγάδα cp. l. 124 n., and for its use in sing. *ποντίαν Συμπληγάδα Androm.* 795.

l. 242. διπτυχοί = δύο, as in *Med.* 1136. Cp. λαίμονες τριπτύχοι = τρεῖς *Orest.* 1513, 'deae triplices' *Ov. Met.* 8. 481.

l. 243. πρόσφαγμα = *mactatio ante aram*, according to Klausen; cp. l. 458. It usually means a preliminary blood-offering to the Manes of the dead. Cp. *Hel.* 1255, *Alc.* 845.

l. 244. κατάργματα. Cp. l. 40 n.

l. 245. οὐκ ἂν φθάνοις, a formula, = 'lose no time about' a thing. Cp. *Alc.* 662 note. For the emphatic double ἂν cp. *Heracl.* 721 φθάνοις ὃ ἂν οὐκ ἂν τοῖσδε σὸν κρύπτων δέμας.

l. 249. The mention of Pylades does not lead Iphigenia to suspect anything, as she did not know that Strophius had a son (l. 920).

l. 250. ξένου, the gen. after συζύγου, not, as some construe, in apposition with it.

l. 252. The MS. reading πῶς has been altered to ποῦ by most editors, because of the herdsman's answer. But his words are perhaps designedly incoherent (see note on l. 262), and the manner of the incident is more important than the place. After a slight interruption Iphigenia returns to the inquiry, emphasising it by τρώπῃ θ' ὁμοίῃ (l. 257).

l. 253. ἐπὶ βηγμῶσιν. Euripides uniformly lengthens a vowel before ρ, except in *Bacch.* 1318 Ἀρμονίαν τὴ ῥύσεται. [In l. 59 of that play the reading τύπανᾶ ῥέας should almost certainly be τύπανᾶ ῥέας.]

ἔξένου (the original designation) is probably right here, though Plutarch quotes this line with Εὐξείνου. The latter is a well-known Greek euphemism; hence Ovid, *Trist.* 5. 10. 13, says, 'Quem tenet Euxini mendax cognomine pontus.'

For πόρου = πόντου, as the 'highway of ships,' cp. *Troad.* 82 Αἰγαῖον

πόρον, Pind. *Nem.* 4. 86 Ἴόνιον πόρον (also Homer's ὕγρὰ κέλευθα). Thucydides, 1. 120, opposes μεσόγεια to πόρος as land to sea.

l. 254. καὶ τίς, like καὶ πῶς, etc. = 'pray what,' etc., expressing surprise. Τίς καὶ (πῶς καὶ, etc.) indicates a farther question, the καὶ meaning 'also.' But exceptions occur; see on *Alc.* 142.

l. 255. For δρόσφ = ὕδατι cp. *Hel.* 1384 ποταμίας δρόσον: similarly 'rore Castaliae' Hor. *Od.* 4. 4. 61. Keble, in the *Christian Year*, speaks of the water of baptism as 'holy dew.'

l. 256. πῶς. See note on l. 252.

l. 258. οὐδέ πω, etc. This seems inconsistent with what is stated or implied in ll. 39, 72, 347, that Greeks had been from time to time sacrificed to the goddess. But ἐξ-εφονίχθη implies that Greek blood had not yet been 'completely' or sufficiently shed to atone for her sacrifice at Aulis. See l. 339.

l. 261. ὕλοφορβούς, in reference to their usual pasturing. Cf. Hom. *Il.* 5. 162 πόρτιος ἢ ἐ βοδὲ ξύλοχον κἀτα βοσκομενάων. Several commentators quote Varro, *De Re Rustica* 2. 5. 11 'Pascuntur armenta commodissime in nemoribus, ubi virgulta et frons multa.'

l. 262. ἦν τις, etc. The man tells his tale in a rambling rustic fashion, thrusting in a local description between the ἐπεὶ clause and the verb εἶπε. Cp. *Hipp.* 1198 ἐπεὶ δ' ἔρρημον χώρον εἰσεβάλλομεν, ἀκτὴ τίς ἐστι, etc. (Schöne.)

l. 263. πορφυρεντικά στέγαι. These caves served as a shelter for the purple-fishes, while they waited till it was time to pull up their nets. The process of taking the purple-fish is described at length by Aelian, *De Nat. Anim.* 7. 34.

l. 264. Warton, commenting on *Comus* 297 'Two such I saw,' etc., considers Milton to have imitated the present passage.

l. 266. Cp. l. 936 ἐπορθεύσας πόδα. Also Milton, *Sams. Agon.* 111 'Many feet steering this way.' The walking 'on tiptoe' (*suspensio gradu*) implies awe at the presence of the strangers and fear of disturbing them.

l. 269. χεῖρες. The dual is best, as both hands were extended in prayer (*duplices palmas* Virg. *Aen.* 1. 193), held open backwards above the head; hence *supinas manus* Hor. *Od.* 3. 23. 1. (Wecklein.)

l. 270. Their original names were Ino and Melicertes. Ino having thrown her infant son Melicertes into the sea, to escape the fury of her mad husband Athamas, both were afterwards worshipped as sea-deities under the names of Leucothea and Palaemon: Virg. *Georg.* 1. 437.

Λευκοθέας, to be scanned as a trisyllable.

l. 272. οὖν = 'to be sure,' or 'for the matter of that,' implying that whichever alternative be true, the practical result is the same. Cp. Soph. *Phil.* 345 εἴτ' ἀληθὲς εἴτ' ἄρ' οὖν μάτην. Here the sense is

'whether ye be the Dioscuri that sit there or children of Nereus, *be ye kind*.' The man appears to have addressed one of the strangers first as Palaemon, then both of them as Castor and Pollux, or the children of Nereus. Whether he thought Nereus had sons as well as the fifty daughters is not clear. The prayer is designedly incoherent, to mark the man's terror and confusion of mind. [Paley considers the prayer to be addressed independently to Palaemon, and takes *θάσσετον* the 3rd instead of the 2nd person dual.]

For the Dioscuri as protectors of sailors see note on *Helena* 1500. Of course the Taurian herdsman speaks as a Greek would do about these heroes; so Thoas invokes Apollo l. 1174.

l. 273. *ἀγάματα*, 'pride,' or 'darlings;' anything in which one takes delight (*ἀγάλλεται*). Cp. *Καδμεῖας νύμφας ἀγάλα* (of Dionysus) Soph. *Ant.* 1115.

l. 274. For the fifty daughters of Nereus and Doris cp. Hes. *Theog.* 243, etc.

l. 275. *μάταιος*, 'irreverent;' often used by Aeschylus in this sense. Cp. *Hel.* 918, and the Scriptural expression 'vain persons.'

l. 276. *ἐφθαρμένους*, 'castaway,' just as we say 'lost' at sea; so *νεῶν φθαρέντες* Aesch. *Pers.* 453. The verb *φθείρεσθαι* and its derivatives are specially used of shipwreck. Cp. *Hel.* 774 *ἄλιον ἐφθείρον πλάνον*, *ib.* 766 *τὰς ἐν Αἰγαίῳ φθοράς*.

l. 277. Cp. *θάσσει τρίποδα* *Ion* 91, *ἵξει θρόνον* Aesch. *Agam.* 983. Verbs of sitting, etc. in poetry often take a cognate accus. of the position or place. We had the prose construction *ἐπ' ἀκταῖς* in l. 272.

l. 279. Observe the double use of *ἔδοξε* with *λέγειν* and *θηρᾶν*, = *visus est* and *visum est*. Cp. ll. 44, 46, 54 n.

l. 281. *πέτραν*, the rocky cavern or 'chine,' mentioned in l. 263.

l. 283. *ὠλένας ἄκρας*, i. e. the hands, lit. 'extremity of the arms.'

l. 284. *μανίας ἀλαίνων*. Cp. *Orest.* 532 *μανίας ἀλαίνων καὶ φόβοις*. *κυναγὸς ὥς*, 'like a hunter' calling to his comrades, or to his hounds. The latter cry is described by Xenophon, *De Venatione* 6. 17 *ὡς κύνας, σαφὺς γε, ὃ κύνες . . . εἶ γε, ἔπειθε*, etc. Here, however, the idea is probably that of the hunter surprised by the sudden appearance of some wild beast, and crying for help. (Köchly.)

l. 285. Orestes sees three Furies (*τήνδε . . . τήνδε . . . ἡ δέ*). The second, as is commonly represented in sculpture, has snakes for hair, or entwined in her hair, *πεπλεκτανημένοι πυκνοῖς δράκονσιν* Aesch. *Choeph.* 1038. Virgil, *Aen.* 4. 472, represents Orestes as 'scenis agitatus . . . Armata facibus matrem et serpentibus atris Quum fugit,' identifying his mother with one of the Furies.

l. 287. *ἔστομωμένη*, probably = *oribus viperarum instructa*, 'mouthing with her vipers.' (Paley.) Seidler and others understand it as simply =

armata, from the idea of a sharpened sword, *στόμα* meaning the 'edge' of a weapon, as *στόμα μαχαίρας*, etc.

l. 288. The MS. reading *ἐκ χιτώνων* presents some difficulty, and various emendations have been proposed. [See Crit. Appendix.] But *χιτώνων* is not certainly corrupt, and Seidler may be right in considering it to represent volumes of flame issuing from the Fury's mouth, and visible amid the folds of the *χίτων* wrapped about her face. This might also account for the plural *χιτώνων*, noted by Hermann as unusual.

l. 289. *πτεροῖς*, as in *Orest.* 275. Aeschylus, *Eum.* 51, represents the Furies as *ἀπτεροῦς*: also the epithet *τανύποδας* in Sophocles, *Aias* 837, would seem to exclude the idea of wings. Euripides seems to have followed some later account.

For *πτεροῖς ἐρέσσει* cp. *Ion* 161 *ἄλλος ἐρέσσει κύκνος*, also Virgil's 'remigium alarum' *Aen.* 6. 19.

l. 290. *δχθον*, according to Hermann = *πρὸς δχθον*, a crag overhanging the place where Orestes was. Others take it in apposition with *μητέρα*, indicating a rock which he in his madness identified with his mother's corpse, or which seemed (as in a nightmare) to change from one to the other, just as the Fury was about to hurl it at him. This last is simpler in construction, and also enhances the horror of the scene.

ll. 292-294. *ἄλλ' ἡλλάσσετο*, etc. I adopt, with some hesitation, Hermann's rendering of this disputed passage—'*Voces ille vitulorum canumque latratus pro imitamentis habuit, qualia Furiae dicuntur immittere*;' i. e. (from *παρῆν* l. 291)—'We could see no such forms [as he described], but he confounded the lowing of herds and barking of dogs with the similar sounds (*μμήματα*) which the Furies are popularly supposed to utter.' Since *ἡλλάσσεσθαι* means 'to exchange,' i. e. 'to take one thing for another,' the transition to 'mistake' or 'confound' is easy, and *μμήματα* will be in a sort of apposition to *φθογγάς*, etc., instead of the usual genitive; or, perhaps better, the accus. by attraction with the relative clause *ἃ φασί*.

Badham reads *ἃ φασκ*, 'which he (Orestes) said the Furies were uttering,' there being no direct evidence that the Furies were popularly supposed to bark. But they were commonly described as 'hounds' (*ἐγκότους κύνας* Aesch. *Choeph.* 910), so that their 'barking,' even though nowhere distinctly mentioned, may be presumed.

[If we retain the MS. *ταῦτα* for *ταῦτα*, the sense will be that Orestes 'kept altering' his face and gestures to suit the various sounds he was uttering, sometimes lowing like an ox, sometimes barking like a dog; these noises being compared to similar ones said to be uttered by Furies. But this, although it preserves the literal sense of *ἡλλάσσετο*, needlessly complicates the passage.]

l. 295. συσταλίντες, 'cowering' from fright. Συστέλλεσθαι is 'to shrink' into a small compass, as we sometimes say to 'get small' from fear or shame. Cp. *Hec. Fur.* 1417 συνίσταμαι κακοῖς, 'am reduced to a pitiful state by misfortunes.'

l. 298. λάγονας = *ilia*, πλευράς = *costas*. 'He pierces their flanks, plunging [his sword] in between their ribs.'

The ι of ἔημι is commonly long, but we find εἶσα *Iph. A.* 1101, *Hec.* 338, ἔησιν *Hipp.* 534. It is always long before ε alone, as in l. 294 above.

l. 299. τάδε = οὕτως, qualifying ἀμύνεσθαι. Compare the conduct of Ajax in his madness, slaying the flocks and herds under the idea that he was avenging himself upon the Atreidae. *Soph. Aias* 92, etc.

l. 300. ὥς = ὥστε, a somewhat rare construction. Cp. *Soph. Ant.* 292 ὥς στέργειν ἐμέ, *Aesch. Pers.* 511 ὥς στένειν πόλιν.

πέλαγος ἄλδς, like Homer's ἄλδς ἐν πελάγεσσιν = ἄλιον πέλαγος *Hec.* 938, 'the sea-flood.'

ἐξανθεῖν, perhaps suggested by the line in *Aesch. Agam.* 642 δρώμεν ἀνθοῦν πέλαγος Αἰγαίου νεκροῖς. The metaphor is from a meadow blossoming with flowers; here applied to the red colour of the blood from the slaughtered cattle.

αἱματηρὸν describes the effect of ἐξανθεῖν = *ut sanguine efflorescet*.

l. 303. κόχλους, 'spiral shells,' a primitive substitute for trumpets. The *concha* is Triton's instrument in *Virg. Aen.* 10. 209, *Ov. Met.* 1. 333.

l. 306. πολλοί, complement of the verb, = ὥστε πολλοὺς εἶναι. For πληροῦσθαι, 'to assemble in numbers,' cp. *Androm.* 1098 ἀρχαί τ' ἐπληροῦντο.

l. 307. πίτυλον μανίας, 'stroke' or 'fit of madness.' The metaphor is originally derived from the splash of oars, or swirl of water round the rudder. Cp. *πίτυλος σκύφου*, 'the splash of wine in the cup,' *Alc.* 814. Hence the term came to denote rushing motion, caused by the oars, etc., and was afterwards applied to mental affections, as of anger, madness, or the like, accompanied by violent gestures. Cp. *Hec. Fur.* 1187 μαινομένην πτύλφ πλαγχθεῖς, *ib.* 816 πίτυλον φόβου. The derivation is uncertain.

l. 309. προὔργου, 'opportune.' Cp. *Hel.* 1379 προὔργου δ' ἐς ἀλκὴν σῶμ' ὅπλοισ ἡσκήσατο.

l. 310. βάλλον ἀράσσω, perhaps a common formula. It occurs also in *Hec.* 1172, *Androm.* 1154. Similarly βοῶν στενάζων *Soph. Phil.* 11, βοῶν ἰύζων *Trach.* 787.

l. 311. ἀπέψη (not ἀπέψα) is the right Attic form, as appears from περιψήν *Ar. Equites* 909. The verbs contracting into η for α are ζήν, χρήσθαι, πεινῆν, διψῆν, κνήν, σμήν, ψήν.

1. 312. The epithet *εὖπηνος* recurs with *ὑφαῖς*, *ὑφὰς* in ll. 814, 1465. It is expressive here, since the 'fine texture' of the clothes, such as high-born youths would wear, was likely to attract the notice of the herdsman. [For Hermann's emendation *εὐπτόκτους* see Crit. Appendix.]

1. 313. *καραδοκῶν*. Cp. *Rhesus* 144 *σάλπιγγος αὐδὴν προσδοκῶν παραδίδει*, also the expressive compound *ἀποκαραδοκία* = 'earnest expectation,' in N. T. *Rom.* 8. 19.

1. 316. *κλύδωνα πολεμίων*, a common metaphor. In *Ion* 60 *πολέμος κλύδων* simply = *πόλεμος*.

1. 317. *τὴν παρούσαν*, etc., i. e. that death was inevitable. *Πέλας παρῆναι*, like *prope adesse*, is a pleonasm. Cp. *παρούσα πέλας Orest.* 207. Perhaps Badham is right in taking *παρούσαν συμφορὰν* to mean their impending doom, as victims for sacrifice.

1. 320. *οὐ δὴ*, probably 'at this moment,' *tum vero*; or it may mean 'wherefore'; cp. *Alc.* 5 *οὐ δὴ χολωθείς*. The rendering 'whereat' will suit either interpretation.

τὸ δεινόν, etc., i. e. 'that terrible cry' which I remember so well. Cp. *Bacch.* 760 *τὸ δεινὸν ἦν θέαμ' ἰδεῖν*, *Soph. Aias* 312 *τὰ δειν' ἐπηπείλησ'* *ἔπη*. Cp. also l. 1366, and note there.

1. 321. *ῥῶς*, hortative, with the usual ellipse of *σκόπει* or *ῥα*.

1. 323. *δίπαλτα*. Cp. Milton, *P. L.* 6. 251, 'with huge two-handed sway Brandisht aloft the horrid edge came down'; similarly Aesch. *Sept. c. Th.* 985 *τριπάλτων πημάτων*, 'hurled with triple force.' In *Soph. Aias* 408 *στρατὸς δίπαλτος* is used transitively, 'striking with two-handed force.'

1. 326. *εἰ δέ*, etc., 'if they [the strangers] drove these back, the party which for the time (*νῦν*) had been giving way began to pelt them.'

τὸ ὑπέκον is collective, like *τὸ Ἑλληνικόν*, *τὸ ἰππικόν*, etc., hence the plural verb *ἤρασσον*.

1. 328. *γὰρ* explains the fact, not the reason, of *ἄπιστον*, = 'namely,' but it is better left untranslated.

1. 329. *ἡτύχει βαλὼν*, 'had the good fortune to hit,' implying a special providence on the part of the goddess.

1. 330. *οὐ* belongs to *τόλμη*, 'not by any courage of ours.'

1. 331. *ἔσεκλέψαμεν*, acc. to Schöne, is used in studied antithesis to *τόλμη*, and describes the *stealthy* action of the assailants.

1. 335. *ἐς χέρνιβας*, etc., i. e. to serve as victims, the *χέρνιβες* and *σφαγεῖα*, 'lustral water' and 'bowls' to catch the blood, being constituent parts of the sacrifice.

1. 337. *παρῆναι*, etc., i. e. 'that you may *always* have such noble youths as these to offer,' since this would give Iphigenia due satisfaction for her treatment at Aulis.

1. 340. *τὸν φανένθ'*, after *ἔλεξας*, in reference to Orestes, = *περὶ τοῦ φανέντος*.

θαύμαστα is adverbial, 'wondrous is the tale thou tellest,' etc.

l. 341. For Ἑλληνος with a feminine subst. cp. l. 495, *Herac.* 130 στολήν Ἑλληνα, *Aesch. Agam.* 1263 Ἑλληνα φάτιν.

ll. 342-391. IPHIGENIA. 'Bring the men hither; the rest is mine. (Exit HERDSMAN.)—O heart of mine, once pitiful to strangers, now art thou hardened towards these, since my Orestes is dead! Now has come the hour of vengeance long delayed, since that fatal day at Aulis, when my father, deaf to all my prayers, would have slain me at the altar, in sooth the bride of Death. And I, ignorant of my doom, embraced not my sister, nor took my infant brother into my arms, in prospect of a speedy return. Unhappy Orestes, from what royal state art thou fallen!—But I blame the goddess for her murderous rites, unworthy the daughter of Zeus, if the tale be true. Rather do I deem these stories the inventions of men, who charge upon deity the wickedness that is all their own.'

l. 342. For εἰεν (not the opt. of εἰμί) see note on l. 467.

l. 343. οἷα is certainly corrupt, as it cannot stand alone for οἷα ἔσται or οἷα εἶναι πρέπει, which the sense requires. Also the fut. middle of φροντίω does not occur elsewhere. This last objection however is not insuperable, since the middle voice most readily adapts itself to the expression of *mental* effort, and instances of φροντίζεσθαι might possibly be found, if we had more authorities extant. The general sense is plain, i.e. 'we will see that everything is duly prepared.' For proposed corrections see Crit. Appendix.

l. 344. ὦ καρδία τάλαίνα. The same expression occurs in *Orest.* 466. Cp. *Alc.* 837 ὦ πολλὰ τλάσα καρδία. This form of self-invocation is perhaps suggested by Homer's τέτλαθι δὴ καρδίη *Od.* 20. 18, and similar addresses. Aristophanes seems to parody it in the *Acharnians* 840, etc., where Dicaeopolis, after his interview with Euripides, soliloquises, ὦ θυμέ, . . . ὦ τάλαίνα καρδία.

l. 346. ἀναμετρουμένη, etc., 'dealing out the (tributary) tear to a kindred race.' For θούμόφυλον (τὸ δούφυλον) = τοὺς δμοφύλους cp. τὸ δπεικον l. 327 above, also τὸ δωδεκάφυλον *N. T. Acts* 26. 7.

l. 347. ἡνίκα with opt. 'whenever,' = ὅποτε. Cp. εἰ φύγοι τις l. 325.

Note that Iphigenia's address to her καρδία (l. 344) is really an address to *herself*, hence εἰς χεῖρας λάβοις follows appropriately. So in *Alc.* 837 ὦ πολλὰ τλάσα καρδία is followed by νῦν δείξον οἶον παῖδά σε, etc.

l. 348. For the dream cp. ll. 42, etc. ἔξ, 'because of.'

ἡγριώμεθα, 'have become exasperated (*efferrata sum*).'

l. 349. δοκοῦσα, in apposition with the implied subject of ἡγριώμεθα. Cp. l. 579 ἤκομεν . . . σπεύδουσα, *Herc. Fur.* 858 ἤλιον μαρτυρόμεσθα, βρῶς' ἃ δρᾶν οὐ βούλομαι.

l. 350. Wecklein justly notes the tragic irony involved in making Iphigenia steel her heart against the unknown Orestes, on account of her love for Orestes himself.

l. 351. καὶ τοῦτ' ἄρ' ἦν, etc. 'this, it seems, is true to nature, I feel it so, namely' (γὰρ, cp. l. 328 n.), etc. For the aorist expressing a momentary state or action see note on ἐπῆνεσα *Alc.* 1095, also *Hel.* 348, 664 n.

ἦν also implies that the fact was always true, but that now she feels it to be so. For ἄρα = 'then' or 'it seems' cp. l. 1310, *Hel.* 616 note, ἐνθάδ' ἦσθ' ἄρα.

ll. 352, 353. According to the text the sense is that remembrance of former good fortune (καλῶς πράξαντες) makes those who are now miserable (οἱ δυστυχεῖς) hard-hearted towards others happier than themselves. Iphigenia is so overwhelmed by her own misfortunes, culminating in the supposed death of Orestes, that she regards even the lot of these captives as happier than her own; and having the power to destroy them, she resolves to do so without mercy. For the general sentiment cp. *Hel.* 418, etc., and by contrast (as showing the more humane view of the position) Dido's assurance to Aeneas (*Virg. Aen.* 1. 630) 'non ignara mali miseris succurrere disco.'

l. 354. Iphigenia is reminded of the originators of her calamity, Menelaus and Helen, upon whom she would gladly take revenge.

οὔτε . . . οὐ, instead of a second οὔτε, is tolerably common in tragedy. Cp. l. 373, also *Orest.* 41 οὔτε σῖτα διὰ δέρης ἐδέξατο, οὐ λούτρ' ἔδωκε χαρρί.

Διόθεν = 'heaven-sent,' i. e. lucky, in reference to Zeus (Dios-piter) as Lord of the sky and weather.

l. 355. ἥτις ἀπήγαγε, indefinite, *quae deduxerit* (Paley), i. e. any ship 'which might have brought Helen hither' from Greece. Cp. *Alc.* 17 οὐχ εἶρε πλὴν γυναικός, ἥτις ἤθελε.

l. 357. ἵνα with aor. ind. expresses a result that has not come about, because of the non-fulfilment of some previous condition. So here ἵν' ἀντετιμωρησάμην = 'that I might have revenged myself,' lit. 'in which case I should have revenged myself,' i. e. if they had come (which they did not do).

l. 358. The sense is, 'making amends for my own sacrifice at Aulis by another sacrifice to be offered here;' the name of the place (Ἄλιον) standing for 'sacrifice' generally.

ἀντιθεῖσα with gen., lit. 'setting over against' by way of compensation.

l. 359. Δαναῖσαι, the Greek chieftains, Menelaus and Odysseus (φιλόμαχοι βραβῆς *Aesch. Agam.* 222) who demanded the sacrifice.

ὥστε μόσχον. Cp. *Aesch. Agam.* 232 δίκαν χιμαῖρας ὑπερθε βωμοῦ,

etc., quoted on l. 27. ὥστε for ὡς in this sense is according to Epic usage. For instances in tragedy cp. Soph. *Oed. Col.* 343 ὥστε παρθένον, *Ant.* 1023 ὥστε τοξόται.

l. 360. For the imperf. ἔσφαζον see note on ἐκαινόμην l. 27.

ὁ γεννήσας, emphatic = 'my own father.' Cp. *Iph. Aul.* 1177 ἀπώλεσέν σ', ἃ τέκνον, ὁ φυτεύσας πατήρ | αὐτὸς κτανὼν, οὐκ ἄλλος.

l. 362. δσας χεῖρας = δσάκις τὰς χεῖρας, etc. So Callimachus, *Hymn. in Dian.* 26, describing the same scene, has πολλὰς δὲ μάτην ἐτανύσσαστο χεῖρας, possibly copied from Euripides. The clause δσας, etc. depends upon οὐκ ἀμνημονῶ.

γενέλου, gen. of direction towards the object. Similarly with other verbs of aiming, e.g. *ψυχῶν* λέλς Soph. *Aias* 154, τοξέυετ' ἀνδρὸς *Antig.* 1234.

l. 363. Cp. *Iph. A.* 1226 περὶ σὸν ἐξαρτωμένης γένειον. If the τε is genuine, we should expect a finite verb. Hence Paley suggests ἐλεῖα for λέγουσα.

l. 365. μήτηρ, etc. Clytaemnestra was at Argos at the time (l. 24); but in the *Iph. in Aulide* she is represented as conducting her daughter to Aulis at the summons of Agamemnon.

l. 367. αὐλαῖται, 'resounds with music.' Pflugk quotes *Heracl.* 401 θυνηπολαῖται δ' ἄστυ ('is full of sacrifices') as a similar instance of intransitive verbs in the passive voice. Cp. also Lucian, *Vera Hist.* 1. 75 νῆσον περιηχομένην, 'encompassed with the noise of waves.'

l. 369. Ἀιδης, etc., i.e. 'Death was the Achilles thou didst intend for me as a bridegroom.' Cp. *Iph. A.* 461 Ἀιδης νιν, ὡς εἶοικε, νυμφεύσει μάχα.

ἄρα, see l. 351 n.

l. 370. For προτείνειν, 'to put forward as a pretext,' cp. *Hel.* 28 κάλλος . . . προτείνασα.

ἐν ἀρμάτων ὅχου, i.e. like a bride in royal state; in pathetic contrast with her real destiny at the time.

l. 372. διὰ καλυμμάτων = κεκαλυμμένον, διὰ being used as in phrases like δι' ὀργῆς, δι' ἔχθρας, etc., εἶναι or ἔχειν. But here there is the added notion of peering through the bridal veil; cp. Aesch. *Ag.* 1149 ὁ χρησμός οὐκέτ' ἐκ καλυμμάτων | ἔσται δεδορκῶς, νεογάμου νύμφης δίκην.

l. 373. For οὔτε . . . οὐ see l. 354 n.

l. 374. κασιγνήτη, Electra, whom she hoped to meet again at Argos (l. 376).

l. 376. ἀποθέμην, 'reserved.' ἀποθέσθαι = *reponere*, 'to lay up in store.' Badham quotes the same phrase εἰσαυθὶς ἀποθέσθαι from Plato *Gorgias* 449 B.

l. 379. πατρός goes with both genitives, καλῶν as well as ζηλωμάτων.

ζηλωμάτων, 'enviable estate,' as a prince of the blood royal (l. 235).

l. 380. After a pause Iphigenia reminds herself of the hard necessity to which her previous misfortunes had brought her, and turns her thoughts to the impending sacrifice. The sentiments that follow are in keeping with her reluctance, several times shown in this play, to perform a hateful office; but more than this, the poet, here as elsewhere, is expressing the result of his own reflections, which led him to repudiate such stories about the gods, as derogatory to the divine character. This attitude of Euripides towards the popular religion is well illustrated in a passage, quoted by Wecklein from the *Herc. Furens* 1341, etc.—

ἐγὼ δὲ τοὺς θεοὺς οὔτε λέκτρ' ἂ μὴ θέμις
στέργειν νομίζω, δέσματ' ἐξάπτειν χεροῖν
οὐτ' ἡξίωσα πάποτ' οὔτε πείσομαι,
οὐτ' ἄλλον ἄλλου δεσπότην πεφυκέναι.
δεῖται γὰρ ὁ θεὸς, εἴπερ' ἔστ' ὄρθως θεός,
οὐδένοσ' ἀοιδῶν οἷδε δύστηνοι λόγοι.

See Introduction to *Alceſtis* in this series, p. xx.

σοφίσματα, 'subtleties,' i. e. quibbling distinctions, involving inconsistency, as shown in the following cases.

l. 381. διψῆται φόνου. Cp. Plato *Phædo* c. 57 φόνου ἡμμένην.

l. 385, 386. The sense is, 'the daughter of Leto and Zeus could never have been (οὐκ ἂν ἔτεκεν) so ignorant,' as the popular account makes her out to be. τοσαύτην ἀμαθίαν, 'such a piece of ignorance,' abstract for concrete noun. Cp. ὦ μῖσος l. 525 = 'hateful object.'

In ἐγὼ μὲν οὖν, the μὲν emphasises ἐγὼ, the οὖν having its usual force, i. e. 'in consequence of this belief, I judge,' etc. The story of Tantalus was a family legend (l. 1). Pindar, *Olympe*. i. 36, also condemns it, concluding with the words ἐμοὶ δ' ἀπορα γαστρίμαργον μακάρων τιν' εἰπεῖν ἀφίσταμαι.

l. 387. θεοῖσιν ἑστιάματα, 'feasts set before the gods;' the dative is used instead of θεῶν because of the other genitive Ταντάλου. Cp. Soph. *Ant.* 864 κοιμήματα . . . ἀμφὶ πατρὶ δυσμόρφου μητρός.

l. 388. ἡσθῆναι, sc. τοὺς θεοὺς. The legend however represented none of the gods, except Demeter, as having been so far deceived as to eat the meat set before them.

l. 390. τὸν θεὸν = *numen divinum*, the article τὸν having a generalising force.

τὸ φαῦλον ἀναφέρειν, 'impute their own bad deeds to a divine authority.' Cp. *Orest.* 76 εἰς Φοῖβον ἀναφέρουσα τὴν ἀμαρτίαν.

l. 391. Cp. *Fragm. Bellerophon* εἰ θεοὶ τι δρώσιν ἀσυχρόν, οὐκ εἰσὶν θεοὶ, also Pind. *Ol.* i. 54 ἔστι δ' ἀνδρὶ φάμεν ἑοικὸς ἀμφὶ δαιμόνων καλὰ.

IPHIGENIA retires within the temple.

Ll. 392-446. CHORUS. 'Ye dark blue straits, over whose waters Io passed of yore, who are these that have come to this strange land, where Artemis imbrues her altar with the blood of men? Are they traders, braving, as is men's wont, the perils of the deep in quest of merchandise? How passed they between the clashing rocks, over the restless surge with their swelling sails, along the white coast that bounds the Euxine sea?—O that Helen herself might be here, to die a victim at this altar by my mistress' hand! Or that one might come bearing deliverance to me from captivity, since even in dreams it is sweet to revisit one's home.—But here come the victims, manacled for the sacrifice. Silence, friends, and do thou, goddess, accept the offering!'

l. 392. For *κυάνειαι* see note on l. 241 *κυανέαν Συμπληγάδα*.

σύνοδοι are the junction of the two seas, Propontis and Euxine, i. e. the straits of Bosphorus, which Io, changed into a cow, is said to have crossed in her wanderings. Hence the name of the strait was supposed to be derived from *βοῦς* and *πόρος*; its real origin is uncertain.

l. 394. *οἰστρος* *Ἰούς* = *Ἰὼ οἰστροθεΐσα* (Barnes). Cp. Aesch. *Prom.* 701 *οἰστροπλήξ δ' ἐγὼ μᾶστιγι θείᾳ γῆν πρὸ γῆς ἐλαίνομαι*, and see the whole passage in that play for the details of Io's wanderings.

l. 399. *δονακόχλοον*. The reeds or sedge of the Eurotas are alluded to in *Helena* 349 *τὸν ὑδρόεντα δόνακι χλωρὸν Εὐρώταν*, *Iph. Aul.* 179 *Εὐρώτα δονακοτρόφον*. The river of his home had sacred associations for a Greek; those of Sparta and Thebes were especially celebrated. For the latter cp. *Soph. Ant.* 1122 *παρ' ὑγρῶν Ἰσμήνου βέθρων*, *Eur. Bacch.* 520 *πότνι', εὐπάρθευ Δίρκα*.

l. 402. *ἄμικτον*, 'unsociable,' i. e. barbarous. Cp. *Cycl.* 428 *ἄμικτον ἄνδρα*, *Soph. Trach.* 1095 *ἄμικτον στρατὸν θηρῶν*.

l. 404. *κούρη δία*, Artemis, daughter of Zeus (= *Διὸς*), *αἶμα* being the subject of *τέγγει*.

l. 405. *περικίονας ναούς*. Cp. *Soph. Ant.* 285 *ἀμφικίονας ναούς*. Hermann quotes *περικίουσιν θαλάμοις* from a fragment of a lost play, the *Erechtheus*.

l. 407. *βόθιους*, 'dashing,' here in its original sense as an adjective; cp. l. 1133, *Hom. Od.* 5. 412 *κῆμα βόθιον*. Elsewhere it is a substantive, usually in pl. *βόθια*, as in *Hel.* 1118, 1452, 1503, but in sing. l. 426 *infra*.

l. 408. *δικρότοισι*, lit. 'double-striking,' either a descriptive epithet of the oars that smite the water on both sides of the ship (like Homer's *νέας ἀμφιελίσσας*), or indicating ships furnished with a double bank of oars (*biremes*).

l. 410. *ναῖον ὄχημα*, a periphrasis for *ναῦν*, *quae mari vehitur*. *Λινοπόροισιν αὔραις*, 'breezes that speed the sails,' i. e. the ship. Cp. *Phoen.* 1713 *ναυσίπομπον αὔραν*.

l. 411. The general sense is, 'amassing wealth for their houses in eager rivalry' (= αὔροντες πλοῦτον σὺν ἀμίλλῃ); but the construction of ἀμίλλαν as object of αὔροντες implies that their zeal is itself fostered by the competitive process in their search after gain,—'adding (as it were) zeal to zeal.' Ἀμίλλα and ἀμιλλᾶσθαι are favourite expressions with Euripides; cp. *Hel.* 356 αὐτοσίδαρον ἀμίλλαν, 'the effort of the sword,' *Med.* 557 πολύτεκνον ἀμίλλαν, 'eager desire for offspring,' *Hel.* 165 ποῖον ἀμιλλαθῶ γόνον; etc.

l. 413. φίλα γὰρ ἐλπῖς, etc. The sense is, 'for fond hope comes to the bane of mortals (ἐπὶ expressing result), insatiable in the hearts of men, who strive to gain a load of wealth,' etc. But the reading is uncertain. [See Crit. Appendix.]

l. 416. φέρονται, middle = *sibi quaerunt*.

l. 417. πλάνητες, etc. Cp. *Hor. A. P.* 117 'mercator vagus.'

l. 418. κοινῇ δόξῃ, 'general expectation,' in contrast with οἷς μὲν, etc., denoting the judgment of individuals. (See next note.)

ll. 419, 420. The best explanation is that of Hartung, Pflugk, and Köchly. 'Some there are whose judgment *misses the opportunity* of getting wealth, whereas others find it *come in their way*.' ἀκαιρος is lit. 'unseasonable as regards wealth,' and εἰς μέσον ἦκει = *in medium venit*, 'comes to hand' when wanted; cp. *Hel.* ἐν μέσῳ λόγους ἔχων. Observe that ὁλβος, not γνῶμα, is the subject of ἦκει. For οἷς μὲν . . . τοῖς δὲ (a somewhat rare sequence) cp. *Demosth.* p. 1031 ἃ μὲν . . . τῶν δέ. What the Chorus mean to say is, that though all seek and expect to gain wealth, men differ as to their estimate of the right *means*. [Others take εἰς μέσον = *μετρίως*, with ἀκαιρος in contrast, i. e. 'some men have *immoderate* ideas about wealth, while others have them in *moderation*.' This makes fair sense, only it rather forces ἀκαιρος, which is 'ill-timed' rather than 'immoderate,' and the meaning assigned to εἰς μέσον is also questionable.]

l. 421. πέτρας συνδρομάδας. Cp. l. 124 n.

l. 422. ἀσπνους, 'restless,' owing to the perpetual disturbance of the water. The Thracian coast about Salmydessus, near the Bosphorus, was very stormy and dangerous to mariners, ἐχθρόφενος ναῦταισι *Aesch. Prom.* 746. Cp. *Xen. Anab.* 7. 5. 12.

Φινεΐδας, from Phineus, the legendary king of the district. For the story of him and his sons see *Classical Dictionary*. It is alluded to by Sophocles *Ant.* 968—

ὁ θρηγκῶν

ἄφενος Σαλμυδησσός, ἴν' ἀγχίπολις Ἄρης

δίσσοισι Φινεΐδαις εἶδεν ἀρατὸν ἔλκος.

l. 425. Amphitrite, as the wife of Poseidon, personifies the restless motion of the billows.

l. 428. Νηρηΐδων χοροί, cp. l. 274, *Iph. Aul.* 1055 ελίσσόμεναι κύκλια πεντήκοντα κοραὶ Νηρηΐος, *Troad.* 2 ἐνθα Νηρηΐδων χοροὶ κάλλιστον ἵχνος ἐξελίσσουσιν ποδός.

l. 429. μέλπονσιν, 'sing amid the dance.' Μέλπειν (from μέλος, 'the measure' in dancing or music) = *ludere* as well as *cantare*. Cp. χορῶν μολπαὶ *Heracl.* 780, μέλπεσθαι *Arph.* Hom. *Il.* 7. 241.

l. 430. πνοαῖς after δραμόντες l. 426, the clause σπου, etc. being parenthetical, 'scudding before the breeze.' Others join πνοαῖς with συριζόντων, the noise of the rudder being caused by the ship's motion when impelled by the gale.

ll. 431, 432. συριζόντων expresses the 'swirl' of the water round the rudder as the ship speeds on her course, and εὐναίων probably means 'resting in its groove,' as in a bed (εὐνή); not, as some take it, 'keeping the ship steady' as it were ἐν εὐνῇ, whence anchors are called in Homer εὐναί. Hermann renders it *quietis gubernaculis*, i.e. 'motionless,' the wind being suffered to drive the ship onward without the steersman's aid; but this is hardly consistent with συριζόντων.

l. 433. αὔραισιν, instrumental dat. with συριζόντων (see note on l. 430). The W. and S. W. winds would be favourable for a passage to Tauri.

ll. 435-438. The island of Leuce, in which stood a temple to Achilles, was off the mouth of the Ister (cp. *Andr.* 1262 λευκὴν κατ' ἀκτὴν ἔντος Εὐξείνου πόρου). It derived its name either from the colour of the coast or from the flocks of white sea-birds that abounded there and on the neighbouring mainland. The whole island was sacred to Achilles, and was said to be the place to which Thetis transported his dead body. But the Δρόμος Ἀχλλέως was a long narrow peninsula off the mouth of the Borysthenes, formerly joined to the mainland. Here Achilles was said to have made a race-course, and instituted games during or after the Trojan war; and many writers have confounded this spot with the White Island above mentioned, which, as we have seen, was consecrated to the same hero. Euripides has probably not made this mistake, since he mentions each successive stage of the voyage in geographical order, from the Bosphorus, past the coast of Salmydessus, and thence along by Leuce to the Cursus Achillis, which joins the Tauric Chersonese. See Map (p. 141).

l. 439. εὐχαιῶν δεσποσύνους = *votis herilibus*. Cp. *Hec.* 101 τὰς δεσποσύνους σκηνάς. The allusion is to Iphigenia's wish l. 354.

l. 440. φίλα perhaps has a sarcastic force, 'Leda's darling,' or 'precious daughter,' whom I hate.

l. 443. αἱματηρὰν, because the precursor of death. Cp. l. 54, also 643 χερνίβαν θανίσαι μελόμενον αἱματράϊς.

l. 444. ἐλχθεῖσα, 'wreathed' as with a garland, the drops of water

forming a circlet round the head; a highly poetical expression, having a special significance by contrast with the usual *festal* garland. Cp. *χοαῖσι στέφει* in Soph. *Antig.* 431; also *χαίτην ἀμφὶ σὴν χερνύβομαι* l. 622.

l. 445. *χερὶ*, not literally (see l. 40), but Iphigenia's lustration was the signal for sacrifice (l. 58).

θάνη is more graphic than the strictly grammatical *θάνοι* (after *εἶθε ἐλθοῦσα τύχοι*), as if Helen were actually in her power. This use of the subjunctive for optative is quite common. Cp. *Orest.* 982 *μόλοιμι . . . ἴν' ἐν θρήνοισιν ἀναβοάσω*.

l. 446. *ἀντιπάλους*, 'in requital' for the sufferings of Iphigenia, of which Helen had been the prime cause. Cp. l. 356.

l. 450. *δουλείας παυσίπνοος* = *δουλείας πόνους παύων* (Wecklein).

l. 452. *καὶ γὰρ*, etc., 'for even in dreams I would wish to have the society of my home.' The allusion is of course to Iphigenia's dream of Argos (l. 44, etc.).

l. 454. *ἀπολαύειν*, exegetical infin., 'so as to enjoy,' etc.

l. 455. *κοινὸν χάριν*, acc. in apposition to the clause *ἔμμεν ἀπολαύειν*, 'a pleasure that one may share with the wealthy,' i. e. one which we, the lowly and unfortunate, can still enjoy in company with those whose lot is more blest than ours.

δῶρ = *τοῖς δαδίοις*, 'wealthy' in the literal sense, i. e. 'prosperous.'

l. 456. Here begins the anapaestic march of the Chorus, as they see the two strangers approaching, manacled for the sacrifice.

δίδυμοι, not necessarily 'coupled together,' but 'here come *the pair*, their hands fast bound with chains.'

l. 458. *πρόσφαγμα*. Cp. l. 243 n.

The words *σιγάτε, φίλοι* are addressed to the remainder of the Chorus by the Coryphaeus, who speaks these anapaestic lines.

l. 459. *ἀκροθίνια*, 'choicest specimens.' Cp. l. 75 n., also *Phoen.* 203, where the Chorus style themselves *ἀκροθίνια Λογία*, as specially chosen for Apollo's service.

l. 460. *ναοῖσι*, dat. after *πέλας βαίνει* = *πελάζει*. (Paley.) *πέλας* by itself takes the genitive.

l. 461. The reference is to the Herdsman's concluding words, ll. 336-339.

l. 463. *εἰ σοι*, etc., an apology in keeping with Iphigenia's expressed reluctance to offer human sacrifices (ll. 225, 380 n.).

l. 466. *δίδους ἀναφαίνει* = *φανερῶς δίδωσι*, 'plainly,' or 'publicly offers.' The Chorus desire to emphasise the statement that they are forced to conform to the plainly-established law of the country, which is distasteful to them as Greeks (*οὐχ ὁσίας Ἑλλήσι*).

Enter IPHIGENIA. ll. 467-575. (To the attendants.) 'Loose their

bands, and prepare the rites within. (To Pylades and Orestes.) *Who are your parents, unhappy strangers, and your sister, if ye have one? Whence came ye to these distant shores, alas! never to return?* ORESTES. *'Why pittest thou our state, adding pain to misery? Why mourn a doom that is inevitable? Fortune must have her course, and we know your customs here.'* IPH. *'Which of you is Pylades?'* OR. *'This is he.'* IPH. *'Is he thy brother?'* OR. *'In friendship only; we are companions in trouble.'* IPH. *'Wilt thou not tell me thy name?'* OR. *'Why need'st thou know it? better to die nameless.'* IPH. *'What then is thy country?'* OR. *'Argos, whence I wander an exile.'* IPH. *'Then art thou welcome. Knowest thou Troy, which they say has fallen?'* OR. *'That report is true.'* IPH. *'And Helen, where is she?'* OR. *'At Sparta with Menelaus.'* IPH. *'Has Calchas too returned?'* OR. *'Tis said he has perished.'* IPH. *'How fares Laertes' son?'* OR. *'He lives, but is a wanderer still.'* IPH. *'My curse upon him! But is Achilles alive?'* OR. *'He is not; vain was his wedding at Aulis.'* IPH. *'Twas a crafty one, they say.'* OR. *'Who art thou, knowing our affairs so well?'* IPH. *'From Hellas I came when a child. But what of the general, Agamemnon?'* OR. *'Speak not of him! he is dead, by a woman slain. Ask me no further.'* IPH. *'This one question more; is his wife alive?'* OR. *'Nay; her own son slew her, avenging his father's death.'* IPH. *'Twas a righteous crime! But has Agamemnon another child?'* OR. *'One daughter, Electra, still a maid.'* IPH. *'What say they of her that was sacrificed?'* OR. *'Nought, save that she perished yonder.'* IPH. *'Lives then the son of him who was slain?'* OR. *'He lives, nowhere and yet everywhere.'* IPH. *'Away then, vain dreams, nought availing!'* OR. *'The gods, too, alike are vain, and the words of seers, wherein he that trusteth is miserably undone.'*

l. 467. *ελεν*, not for *ελη* or *ελησαν*, but a form of the interjection *ελα*. Cp. *αλεν* for *δελ* Aesch. *Ag.* 684, also *ελεν*, *ελερεν*, Ionic forms of *ελα*, *ελερα*.

l. 468. *μυθεα*, 'loose' from their bands. Cp. l. 638 *δεσμῶν ἄρεπ*. Victims for sacrifice must be free and unrestrained, and reluctance on the part of the animal was considered a bad omen. Cp. *Hel.* 1561 n. In Goethe's drama, Act i. Sc. 2, Iphigenia herself looses the bands of Pylades, exclaiming, 'dangerous is the freedom that I give thee!' since it was the precursor of doom.

l. 470. *στυλαιοτες*, etc., said to the king's attendants, who had brought the captives from the palace (l. 335).

l. 471. *ἐντὶ τοῦτο νῦν ποιοῦσι*, 'for the present occasion,' dat. of circumstance.

l. 472. *ἄρα* for the usual *ἄρα*, as in *Ion* 563 *πύρ' ἄρα*, etc. Cp. *Phoen.* 1675 *νύξ ἄρ' ἐκείνη Δαναΐδων μ' ἔξει μίαν*; [Hermann, however, denies

this usage of *ἀρα*, and takes all such instances as double interrogations, i. e. (1) 'Have you a mother?' (2) 'Who is she?']

l. 474. The mention of 'sister' leads Iphigenia, whose mind is full of her own supposed bereavement, to fix her thoughts on this relation alone, to the exclusion of the father and mother. The 'irony' of the situation is obvious, especially where she proceeds to exclaim *τίς οἷδ' ἔστω*, etc., being herself ignorant of the facts presently to be revealed.

l. 476. *τὰ τῶν θεῶν*, 'the dispensations of the gods.' Cp. *Alc.* 785 *τὸ τῆς τύχης γὰρ ἀπαντὶς οἱ προβήσεται*.

l. 477. *οὐδὲν κακόν*, i. e. 'what misfortune may come.' The context sufficiently shows that *future* evil is intended, and though it is of course true that future good, as well as evil, is hidden from man's knowledge, present circumstances would naturally lead Iphigenia to confine her attention to the latter.

l. 478. *παρήγαγε*, etc., 'leads men aside (from certainty) into the region of the obscure.'

Some have found fault with this line as a mere repetition of what has just been said. It is no doubt the same sentiment, but put into a different form, and gives a reason for the statement *οὐδὲν οἷδ' οὐδεὶς κακόν*. Moreover *τύχη* is each man's individual fortune, forming a part of the general 'divine dispensation' mentioned in l. 476.

ll. 480, 481. *ὥς διὰ μακροῦ*, etc. The sense probably is, 'how long has your coming been delayed, and how long a time will you be absent from your home!'

δαί explains *μακρόν*, 'a long time, even for aye.'

l. 482. *ἐπὶ* probably, as Mr. England renders it, 'at the thought of,' though generally taken as = *insuper*, 'in addition to our impending misfortunes.' Cp. *Or.* 1020, etc., where Orestes deprecates his sister's commiseration, as likely to unman him at the hour of death.

l. 485. *οἰκτερ*, i. e. by moving pity in others.

[l. 486. The reasons for suspecting this line to be interpolated are given in Crit. Appendix.]

l. 488. For the phrase *μωρίαν ἐφελισκάνειν*, 'to incur the charge of folly,' cp. *Alc.* 1093, *Soph. Ant.* 457; also *ἀμαθίαν ἐφλήσομεν Hec.* 327. See Liddell and Scott, s. v. *ἐφελισκάνω*.

l. 489. *ὁμοίως*, 'all the same,' as in *Alc.* 71 *θράσεις θ' ὁμοίως ταῦτα*.

l. 491. Cp. *Hippol.* 380 *τὰ χρηστ' ἐπιστάμεσθα καὶ γινώσκομεν*. This is the sort of tautology for which Aristophanes (*Ranæ* 1154) makes Euripides find fault with Aeschylus, instancing the line

ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.

Here it is intentional, and marks Orestes' impatience at being reminded of a fact which he knew only too well.

l. 492. ἐνθάδ' ὀνομασμένους, 'mentioned here by name,' as reported by the herdsman to Iphigenia, l. 249.

l. 494. ἐν ἡδονῇ = ἡδύ. Cp. ἐν ἀσφαλείῃ l. 762, ἐν εὐμαρείῃ *Hel.* 1227; ἐν τάχει *Aesch. Prom.* 766.

l. 495. πατριδὸς Ἑλλήνος. See note on l. 341.

l. 499. ὁ γυνήσας πατήρ. Cp. l. 360 n.

l. 500. δυστυχεῖς, etc., possibly imitated by Horace *Epist.* 1. 7. 92—
'Me miserum, patrone, vocares,

Si velles, inquit, verum mihi ponere nomen.'

l. 501. τοῦτο μὲν, i. e. the fact of your being δυστυχής. 'This,' Iphigenia says, 'is fortune's doing; I do not require to be told it.'

l. 502. Orestes dreads the mockery of strangers more than death itself; hence he will be 'nameless,' so that their ridicule cannot harm him. In the *Aias* of Sophocles there is frequent allusion to the 'laughter of foes' as the bitterest ingredient in the hero's cup of woe (ll. 199, 958, 1403, etc.). In the *Medea* (l. 1362) the queen consoles herself with the thought that Jason shall not taunt her (λύει δ' ἄλγος ἦν σὺ μὴ ᾿γγέλῃς). Cp. *H. Fur.* 286, where Macaria says that to give occasion for the laughter of foes is 'an evil worse than death.'

l. 503. Cp. *Aesch. Prom. V.* 646 φθόνος μὲν οὐδεῖς, 'I have no objection.'

ἦ (better than ἦ) φρονεῖς, etc., 'are you really so proud' as to mind telling me this?

l. 506. οὐδὲν κέρδος, sc. ἐμοί, with ὡς θανουμένη.

l. 508. Ἄργος, i. e. the district of Argolis. Cp. *Thuc.* 6. 105 of Λακεδαιμόνιοι ἐς τὸ Ἄργος ἐσέβαλον. The town of Argos was some six miles distant from Orestes' native town, Mycenae.

l. 512. οὐχ ἰκὼν ἰκὼν, an instance of verbal paradox, much affected by Euripides, for which Aristophanes ridicules him in the *Acharnians* 395, etc. (See notes on *Alc.* 141, *Hel.* 138). Orestes fled 'unwillingly,' inasmuch as the Furies drove him from land to land; 'willingly,' because he was not expelled by his countrymen, and moreover he hoped to get a respite from his toils on reaching Tauri (ll. 85, etc.).

l. 513. καὶ μὴν, etc., 'and yet (though you come unwillingly) your coming is welcome to me.' [The transference of this distich from its original place after l. 516 is clearly an advantage.]

l. 514. σὺ τοῦθ' ἔρα, sc. πόθον, 'cherish thou that longing of thine, i. e. I wish thee joy in its fulfilment. Ἐρᾶν, like our 'love,' may mean to 'cherish' a pleasure attained, as well as to 'desire' something future. [But Seidler's τοῦθ' ἔρα, 'see to that,' may be right.]

l. 516. παρέργον, in its usual sense of 'additional trouble,' as in *H. Fur.* 1340 παρέργα γὰρ τὰδ' ἔστ' ἐμῶν κακῶν (*incrementum malorum*). Orestes means, that the trouble of answering her enquiries is not worth

considering, when compared with the greater trouble that is coming upon him.

l. 518. ὥς μήποτ' ὄφελον = ὥς ὄφελον μὴ εἶδέναι.

l. 519. ὄλχεσθαι = ὀλέσθαι, 'has perished;' hence δορί is dat. of the instrument.

l. 520. Cp. *Bacch.* 1230 οὐδ' ἄκραντ' ἰκούσαμεν.

l. 522. τῶν ἐμῶν τι is perhaps intentionally vague, and may refer to the family generally, himself of course included. The return of Helen had no direct influence upon the fortunes of Orestes and his house; but it marked the termination of the war, which occasioned the return of Agamemnon and the other heroes. According to Homer (*Od.* 3. 305, etc.) Menelaus did not return until seven or eight years after Agamemnon's murder; but here, as elsewhere, Euripides does not follow the Homeric narrative. See *Helena*, Introduction, p. ix.

l. 523. προὔφειλει, etc., i.e. 'I owe her a grudge of old,' as the prime cause of the war.

l. 525. μῖσος, abstract for concrete noun, = 'hateful object.' Cp. *ἀμαθίαν* l. 386 n., also *Med.* 1323 ὃ μῖσος, ὃ μέγιστον ἐχθίστη γύναι.

l. 526. γάμων, in reference to her illicit nuptials with Paris.

l. 528. πάντα συλλαβοῦσά μ' ἀνιστορεῖς, i.e. 'you ask me a comprehensive question.' Her query is simple enough on the surface, but Orestes knew how much it involved in detail; hence he says (l. 530) 'examine me, and I will tell you.' Cp. *Hel.* 765 ἥ πῶλλ' ἀνῆρον μ' ἐνὶ λόγῳ μᾶθ' ὀδῶ.

l. 529. τοῦτο, a cognate accus., since ἐπαυρέσθαι takes the genitive. Σοῦ or ἀπὸ σοῦ must be supplied.

l. 531. Calchas is reported to have died of grief at being beaten in soothsaying by Mopsus, grandson of Teiresias, at a grove sacred to Apollo, near Colophon. (Strabo 14. 1.)

l. 533. ὃ πότνια, i.e. Artemis (l. 463).

ὥς εὖ, *quam juste*. (Schöne.)

τί γάρ, sc. πρᾶσσει, as in ll. 543, 576, = 'how then about Odysseus?' or 'why then what,' etc. Cp. *Matt.* 27. 23 τί γάρ κακὸν ἐποίησεν; Γάρ = γὰρ ἄρα, and the force of the latter particle here predominates.

l. 534. ὥς λόγος. Orestes might have heard this by report from Menelaus, who in *Od.* Bk. 4. tells Telemachus of his father being alive, upon previous information from Proteus. (Wecklein.)

l. 536. μηδὲν κατεύχου, *ne impreceris*. Exultation over a fallen foe was considered indecorous. Thus Odysseus rebukes Eurycleia, *Hom. Od.* 22. 411—

ἐν θυμῷ, γῆρῷ, χαῖρε, καὶ ἴσχεο μηδ' ὀλόλυσε·

οὐχ ὁσίη κταμένουσιν ἐπ' ἀνδρῶν εὐχεστέσθαι.

What follows refers to the disordered state of Ithaca during the chief-

tain's absence. For νοσεῖν, a metaphor transferred from bodily to political 'disorder,' cf. *Med.* 16 καὶ νοσεῖ τὰ φίλτατα.

l. 538. ἄλλως, 'fruitlessly,' inasmuch as the nuptials were never completed. Cp. l. 25.

l. 539. οἱ πεπονθότες, purposely vague, like τινί in l. 522.

l. 540. Mr. England takes τὰφ' as a crasis for τὰ ἐπὶ, 'towards Hellas,' i. e. 'in Hellas,' because the thought is directed thither. Is it not rather a crasis for τὰ ἀπὸ, 'what comes from Hellas,' i. e. 'Greek affairs?' Cp. l. 1182 n.

l. 541. ἀπωλόμην, 'suffered misfortune,' i. e. 'exile.' So *perire* in Plautus, with or without *e patria* expressed. Cp. l. 1363 ἦν ἀπώλεσ' ἐκ δόμων.

l. 543. εὐδαιμονεῖν, in allusion to Agamemnon's presumed 'good fortune' as victor at Troy. Orestes, knowing his sad fate, replies οὐ γὰρ ὄν, etc., i. e. οὐ γὰρ (ἐκείνος), ὄν οἶδα, τῶν εὐδαιμόνων (ἐστί).

l. 548. τινά. So Haemon, *Soph. Ant.* 751, says of Antigone ἥδ' οὖν θανεῖται, καὶ θανοῦσ' ὀλεῖ τινά, meaning *himself*.

l. 550. ἐστίνεσθας, the aorist referring to an action just a moment past, where we should use the present, 'why do you sigh?' Cp. ἐπήνεσα *Med.* 708, ἐκάλεσα *Hel.* 348, ἀπέπτυσσα *ib.* 664, etc.

l. 552. γὰρ has here its ordinary *inferential* force (l. 533 n.), the sense being, 'ay (well may'st thou bewail him) for,' etc.

ἐκ, of the agent for ὑπὸ, occasional in Attic Greek, but common in Herodotus. Cp. *Soph. Ant.* 264 ἐκ τῶνδ' ἀρχομαι.

l. 556. ὃν ἔτεκε, for emphasis, like ὃ γεννήσας πατήρ l. 360.

l. 557. ὥς, added to the simple question τί δὴ θέλων; appears to have the force of 'what was his *avowed* motive?' The δὴ emphasises τί, and must not be confounded with the ironical ὥς δὴ, as in l. 582.

l. 559. ὥς εὖ. Cp. l. 533 n. For δίκαιον as subst. = δίκην Hermann quotes Aesch. *Agam.* 812 δικάιον ὃν ἐπραξάμην πόλιν. With κακὸν it forms an *oxymoron*, 'an act of justice, though in itself criminal.'

The verb εἰσπράσσειν is not found elsewhere in Euripides, but it is specially used in prose of exacting payment of debts, and is therefore appropriate to the context here.

l. 560. δίκαιος ὢν, i. e. 'though justified (in the act) the gods do not allow him to prosper.' Possibly also δίκαιος may contain a tacit allusion to the fact of Orestes' acquittal before the court of Areopagus (l. 965). But in any case δίκαιος ὢν goes with εὐτυχεῖ, not (as Hermann takes it) with τὰ πρὸς θεῶν.

l. 561. λέπει, historic present, 'has he anyone left,' etc.

l. 562. Euripides takes no notice here of the other daughter, Chrysothemis, whom he mentions in the *Orestes* l. 23, and who appears as one of the characters in Sophocles' *Electra*.

l. 566. χάριν δχαριν, another *oxymoron*, 'in an ungrateful cause, the cause of a bad woman,' viz. Helen. Cp. *Phoen.* 1755 χάριν δχαρίτων εἰς θεοὺς διδοῦσα. The prepositional χάριν, being actually a subst., may take an adj. in attribution. Cp. l. 1445, *Soph. Aias* 176 νίκας δκαρπῶτον χάριν.

l. 568. κούδαμοῦ καὶ πανταχοῦ, i.e. with no abiding-place, but wandering all over the world.

l. 569. ἄρα = 'after all,' as in l. 351. Cp. *Hel.* 616 n. ἐνθάδ' ἦσθ' ἄρα.

l. 570. σοφοὶ δαίμονες, in allusion to the oracle of Apollo, which he imagines to have deceived him. Cp. ll. 77, etc.

l. 572. Monk cites *Hec.* 959 φύρουσι δ' αὐτὰ ('human affairs') θεοὶ πάλιν τε καὶ πρόσω | παραγμὸν ἐντιθέντες.

l. 573. The text is doubtful. With *Λυγρέτρα* we must supply *τις*, taking ἐν μόνον as acc. of respect, 'one thing alone is a source of pain to a man, when,' etc. Whatever be the true reading, we have here one of Euripides' favourite invectives against soothsayers, who were at this time especially unpopular, for having recommended the disastrous expedition against Sicily. See note on *Hel.* 744.

l. 575. ὡς ὄλωλε, a formula expressing reserve, = 'perishes miserably.' Cp. *Med.* 889 ἀλλ' ἐσμέν ὅσον ἐσμέν, and Tennyson's *Geraint and Enid*, 'he being as he is,' i.e. dead. Orestes adds, in bitterness of soul, τοῖσιν εἰδῶσιν, i.e. 'as those only know, who (like myself) have experienced it.'

l. 576. τί δέ, etc., sc. πρᾶσσουσα, and cp. l. 533.

ll. 578-642. IPHIGENIA. 'Listen; I have a plan for thy safety. Wilt thou, if I release thee, carry a letter from me to Argos? Thus thou mayest go free, and let this man abide his fate.' OR. 'Nay, rather give him the letter, and let me remain here. He is the companion of my fortunes; I cannot save my own life by his destruction.' IPH. 'What a noble soul is thine! May my brother, if I find him, be like thee. Have then thy will.' OR. 'Who will sacrifice me?' IPH. 'I, for 'tis my office.' OR. 'With thine own hand?' IPH. 'No, I do but sprinkle thy head; others will do the deed.' OR. 'What shall be my tomb?' IPH. 'A fiery chasm in the rock.' OR. 'O for a sister's hand to bury me!' IPH. 'Vain prayer! for she is far away. Yet will I do thee what service I can, with oil and honey and rich adornment for thy corpse. But I go to fetch the letter. (To the attendants.) Guard them meanwhile unbound.'

Exit IPHIGENIA.

l. 578. λόγον, 'plan' (England). Cp. ll. 753, 912.

l. 579. For the sing. σπένδουσα, in apposition to the plural subject of ἤπομεν, see l. 349 n.

l. 580. τὸ εὖ = 'success.' Cp. *Aesch. Agam.* 120 τὸ δ' εὖ νικᾶται.

ll. 584-587. This incident of the 'captive' is generally supposed to have been introduced on account of Iphigenia's presumed inability to write the letter for herself, the education of Greek women being, even in a later age, very much neglected. However this may be, her leading motive is obviously to arouse pity in the heart of Orestes for her unfortunate position, and to deprecate any imputation of cruelty on her part in the performance of an enforced duty. Possibly the whole story is a 'pious fiction,' invented for the occasion; at all events, according to Greek notions, such a device would be quite excusable.

l. 586. For the masc. *φονέα* with fem. *χεῖρα* cp. l. 341 n., and add ref. to *Med.* 360 *χθύνα σωτήρα κακῶν*.

l. 591. The sequence *οὐτε . . . καὶ* for *οὔτε . . . τε* is very rare. Examples occur in the N. T., *John* 4. 11, and in Lucian, *Dial. Mar.* 14. 1, but no earlier instance is quoted to illustrate the text.

l. 592. *θέλω*, sc. *σὲ εἰδέναι*. This is another instance of 'irony,' Orestes himself being her dearest friend there.

l. 593. *καὶ*, not 'also,' with *λαβὼν* = 'thou as well as I,' but 'even,' with *σώθητι*, emphasising *σὺ* ('thou, even *thou*,' rather than anyone else), in special contrast to *οὗτος* l. 595. Iphigenia could not lawfully save a prisoner, but she resolves to save Orestes in spite of law, not as yet exactly knowing how to do it.

οὐκ αἰσχροῦν, i. e. one that you need not be ashamed to take. She wishes to remove any scruples Orestes might have about leaving his friend in the lurch. To this he replies directly in l. 606 *αἰσχιστον*, etc.

l. 599. The sense is, 'I am the conductor (pilot) of this adventure (voyage); he is only my companion to share my troubles.' The actual fact of their voyage adds reality to an ordinary metaphor. In *κωνῆ τ' ἐπλευσα* (l. 675) the allusion is perhaps not metaphorical.

l. 602. *χάριν τίθεσθαι*, sc. *σοι*, 'to oblige you at the cost of (ἐπὶ) his destruction.'

l. 603. *ὥς* for *οὗτος* is rare in tragedy. It occurs however in *Troad.* 721, *Hec.* 888, *Elect.* 155, *Bacch.* 1068 (England); to which may be added Aesch. *Ag.* 903 *εἰ πάντα δ' ὥς πράσσοιμεν*.

l. 605. *ὅς χρήζων*, 'whoever will.' Cp. Xen. *Cyrop.* 2. 1. 18 *ὁ χρήζων λαμβανέτω ταῦτα*.

l. 606. *αἰσχιστον δοτις*, a mixture of the two constructions *αἰσχιστον εἰ τις* and *αἰσχιστος (ἐστίν) δοτις*. Cp. *Hel.* 272—

*καὶ τοῦτο μείζον τῆς ἀληθείας κακόν,
δοτις τὰ μὴ προσόντα ἐκέτηται κακῶ,*

also Thuc. 3. 45 *πολλῆς εὐηθείας ἐστίν, δοτις οὐεται*, etc. Euripides is rather fond of this sort of anacoluthon; cp. *Hel.* 267, 941, *Phoen.* 509.

l. 607. *σέσωται* is the true Attic form, from the older *σαῶω* (*σῶω*).

Afterwards came *σέσωσμαι*, formed from *σώζω*, but the 1 aor. was always *ἔσωθην*.

1. 610. *ὁρθῶς φίλος*. Cp. Soph. *Ant.* 99 *τοῖς φίλοις δ' ὁρθῶς φίλη*.

1. 613. *πλὴν ὅσα*, etc., 'save in so far as,' etc., i. e. 'only I see him not.' *Πλὴν*, etc., is almost equivalent to *ἀλλ' οὐχ ὁρῶ νιν*.

1. 616. *τοῦδε*, i. e. 'of dying,' not (as some take it) 'of Pylades here.' Cp. ll. 485, etc.

τυγχάνει = 'is your lot' or 'destiny,' i. e. 'you *must* have a strong desire,' etc.

τις in its colloquial use = 'sort of,' applied to something strange and unaccountable. (Jelf, *Gr. Gram.* § 659.)

1. 618. *προστροπήν*, lit. 'supplication,' hence priestly 'office.'

1. 619. *ἄζηλα*, neut. pl. in apposition to preceding sentence *θεῶς . . . ἔχω*. Cp. l. 650.

1. 620. *καίμεθα* being virtually the passive of *τίθημι* = 'I am subjected to,' and is naturally followed by *εἰς ἀνάγκην*.

1. 626. *πῦρ . . . χάσμα τε*, a sort of hendiadys, = 'a chasm full of fire.' Diodorus Siculus (20. 14) thinks Euripides may have borrowed the idea from some description of a statue of Cronos (i. e. Baal-Moloch) at Carthage, on whose sloping arms children were laid for sacrifice, so as to roll off into a fiery chasm beneath.

1. 627. *πῶς ἂν* = *utinam*. Cp. *Alc.* 865 *πῶς ἂν ὀλοῖμαν*; also *Med.* 97, 173, etc. *Περυστέλλειν* was the technical term for laying out a corpse and dressing it in funeral array (*κόσμος Alc.* 149 n.), a duty which devolved upon the nearest relations of the deceased. Cp. Soph. *Ant.* 903 *τὸ σὸν δέμας περυστέλλουσα*.

ll. 628, etc. In Iphigenia's reply the 'irony,' to which we have previously adverted (l. 592), reaches its climax.

1. 630. *οὐ μὲν* with *ἀλλὰ* in its usual sense = *verumtamen*, lit. 'not (so) indeed, but,' etc.

1. 631. *ὣν . . . χάριν*, 'whatever service is in my power I will not fail (to perform),' = *τούτων χάριν ἃ δυνατόν ἐστι δοῦναι*. Performance of the regular rites being impossible under the circumstances, she will do the best she can, by casting the usual offerings into the 'fiery chasm,' called *τάφος* (l. 632), and *πυρὰ* (l. 635).

ll. 632-635. See the account of the burial of Patroclus in Homer *Il.* 23. 164, etc.; also that of Achilles referred to in *Od.* 24. 67 *καίει δ' ἐν τ' ἐσθῆτι θεῶν καὶ ἀλείφατι πολλῷ καὶ μέλιτι γλυκερῷ*, and Aesch. *Persae* 612-620.

1. 633. *κατασβέσω* doubtless refers to 'quenching' the remnant of fire left in the smouldering ashes. All Iphigenia could really do would be to pour the oil into the chasm where the remains of Orestes lay, since the ashes could not be collected for burial in the usual way.

1. 634. Cp. Aesch. *Pers.* 614 τῆς τ' ἀνθεμούργου στάγμα, παμφαῖς μέλι. No translation can do justice to the exquisite beauty of either line. Such an expression as (when literally rendered) 'the joy (lit. 'brightness') of the tawny mountain-bee that gusheth from flowers' is perhaps unrivalled.

1. 637. τὸ δυσμενές, etc., 'do not take (interpret) the unkindly act (of slaying you) as *my* doing.' The stress is on ἐμοῦ, hence μὴ 'μοῦ, not μὴ μου, is the right reading.

1. 638. δεσμῶν ἔτερ. See note on l. 468. The attendants now reappear from within the temple (l. 470).

1. 641. πιστὰς, 'credible,' because conveyed in writing, not by mere report.

ll. 643-657. Here follows a short *Commos*, or dialogue between the Chorus and the two strangers, commiserating the fate of Orestes and congratulating Pylades on his escape; yet he too is to be pitied on account of the loss of his friend. At l. 651 the Chorus separate into two halves, reuniting at the Epode in l. 654.

1. 645. μελόμενον = 'consigned to,' lit. 'in the care of,' or 'at the mercy of,' as if the implements of sacrifice *desired* their victim. Cp. *Hel.* 197 (of Troy) πρὶ μέλουσαν δαίρ.

1. 646. οἶκτος γάρ, etc., 'nay, this is no matter for pity, rejoice rather.' Observe, however, that the two clauses are inverted; the one with ἀλλὰ should really come first, and is answered by γάρ.

1. 647. νεῶνία is here a trisyllable, answering to χερσίβαν in the strophe, l. 643.

1. 648. σεβόμεθα = μακαρίζομεν, followed by the usual gen. of the cause or ground of congratulation.

1. 649. πῶδα, the cognate acc. with ἐπεμβάσει. Cp. οὐ βαίνω πῶδα *Elect.* 94, ἐκβήσει πῶδα *Heracl.* 168, etc., etc.

1. 650. ἀζηλα, cp. l. 616 n. Pylades refuses congratulation, as Orestes had deprecated pity.

1. 651. σχέτλιοι πομπῶν, said to Pylades, in reference to his return home.

1. 654. μάλλον, sc. διολλόμενος (Hermann). The text is uncertain (see various readings).

1. 655. δίδυμα μέμονε, etc., 'is distracted with doubt, whether,' etc. Cp. Hom. *Il.* 16. 435 διχθὰ δέ μοι κραδίη μέμονε.

1. 656. πάρος = *potius*, as in Hom. *Il.* 8. 166 πάρος τοι δαίμονα δώσω. Cp. Lat. *prius*, as in Hor. *Od.* 1. 12. 13 'Quid *prius* dicam,' etc.

ll. 660-724. ORESTES. 'Who can she be? Some Argive certainly, knowing our affairs so well.' PYL. 'I think so too: yet one thing distresses me.' OR. 'What is that?' PYL. 'I cannot leave thee here alone to perish. At home too men will call me coward, betrayer of my friend—nay even his murderer for private ends. Together we have

wrought, and together let us perish now.' OR. 'Say not so; it were a double misfortune for me that thou should'st share my fate. To me, who am in misery, death is but gain; but thou art prosperous still. Go then, wed my sister and raise up children to our house, and when thou comest to Argos I charge thee build me a tomb and let my funeral rites be performed, and tell them how I died. Farewell, true friend and comrade! Phoebus hath deceived me by lying oracles, and lured me hither to destruction.' PYL. 'I will do thy bidding. But all is not yet lost, and fortune still may change.' OR. 'Hush! she comes.'

l. 657. *πέπονθας ταῦτό*, etc., 'are your thoughts the same as mine,' about what we have just heard? The answer of Pylades implies that he must first learn what Orestes' thoughts are before he can reply to this question.

l. 663. Achilles had not been mentioned by name, only as *παῖς Θέτιδος* (l. 537). But, as Mr. England observes, *ὀνομάζειν* often means in Homer 'give him his proper title, i. e. his *patronymic*'; hence "son of Thetis" is said to be his *ὄνομα*.'

l. 668. *ὥς κοινὰ πρόσσουςα*, i. e. as being personally interested, being herself a *particeps rerum*.

πρόσσει, the usual idiomatic use of indic. for opt. in dependent clauses, for the sake of effect.

l. 670. *τὰ γὰρ τοι*, etc. This clause explains the preceding one, the sense being—'You have forestalled what I was going to observe about her accurate knowledge of Greek affairs; *only I do not concur in your conclusion that she must be an Argive*, for the fortunes of our chieftains are widely known.' [Hermann makes the clause *τὰ γὰρ*, etc., parenthetical, and refers *πλὴν ἐν* to *ἕτερον λόγον* (672). This disturbs the natural sequence of the clauses, and weakens the force of *ἀνὰρ*, which marks the entrance upon a new subject after the period at *ἦν*.]

τοι = 'in fact.'

l. 671. The antecedent of *ὧν* is *πάντες*, 'all who have ever had any dealings with mankind,' by visiting or being visited. This sense of *ἐπιστροφῇ* occurs in *Hel.* 440 *οἷσιν οὐκ ἐπιστροφαί*. So the verb *ἐπιστρέφειν* = *versari*. [Some take the meaning here to be 'all who have paid attention to these matters' (cp. *Soph. Oed. Tyr.* 134 *τήνδ' ἐθεσθ' ἐπιστροφῇν*), but the other interpretation is better.]

ἦν = 'ever was,' or 'has been.'

l. 672. *διήλθε*, sc. *ἡ νεάνις* (660), who has been the subject of all the previous speech, and therefore would be readily understood here. The *ἕτερον λόγον*, as shown by the speech of Pylades, must refer to Iphigenia's acquiescence in the proposal of Orestes that *he* should be left to die (614). This Pylades repudiates as *αἰσχρὸν*, though he afterwards yields to the persuasion of his friend.

l. 673. *ἄμεινον ἂν μάθοις*, i.e. by my help, when you have explained yourself, 'you will understand better' what she meant.

l. 675. *κοινῇ τ' ἐπλευσα*, in direct allusion to Orestes' words, l. 600. The sequence *τε . . . καί*, = 'as . . . even so,' marks a necessary connexion between the two facts; *καί . . . καί* (as in the next line) considers each separately = 'both . . . and;' *τε . . . τε* (677) merely joins and enumerates two or more objects of a similar kind.

l. 676. *δειλίαν*, i.e. 'the reputation of cowardice.' Cp. *Med.* 218 *δύσκληιαν ἐκτήσαντο*. So, in a good sense, *Hel.* 1151 *ἀρετὰς κτᾶσθε*, 'win the *meed* of valour.'

l. 679. The postposition of *σέ* brings together the two verbs *προδοῦναι* and *σεσῶσθαι* for the sake of contrast. Cp. *Ion* 293 *πῶς ξένος σ' ὦν ἔσχεν οὐσαν ἔγγεινῃ*;

l. 680. *ἐπὶ* with dative indicates the circumstances, 'while your house was in disorder.' (Paley.) For *νοσεῖν* in its metaphorical sense cp. l. 693 *οὐ νοσοῦντα μέλαθρα*, and note on l. 536.

l. 681. *ράψας μόρον*. Cp. *Androm.* 836 *φόνον βίψασα συγγόνῳ*, Aesch. *Eum.* 27 *Πενθεὶ καταρράψας μόρον*. So of treacherous designs *ράπτειν δόλον*, etc., like Latin *suerē, consuerē*. See note on *Alc.* 537.

l. 682. *γαμῶν*, prob. the present, 'as having in your sister an heiress for my wife,' since she would become one by the removal of Orestes. *γαμεῖν* = 'have to wife,' just as *τίκτειν* = 'be the mother of.' Cp. *Troad.* 962 *ἦν δ' μὲν βία γαμεῖ*. If *γαμῶν* be taken as future, 'about to marry,' this clashes with the fact that Pylades had already married Electra (ll. 696, 915), unless we adopt Paley's suggestion that the *πολλοὶ* may not have known this. But in Mycenae such an event in the royal family must have been notorious. Here, as in l. 562, Euripides takes no account of the other sister, Chrysothemis.

l. 683. *δι' αἰσχύνῃς ἔχω = αἰσχύνομαι*. So *διὰ φόβου*, *δι' ἔχθρας*, *δι' ὀργῆς*, etc., with *ἔχειν* or *εἶναι*. Cp. l. 372 n.

l. 687. *εὐφῆμα φῶναι* = 'hush.' Cp. l. 123 n. The stress is on *τάμα*, 'my own misfortunes I needs must bear,' without letting you share them, and so imposing upon myself a 'double' burden.

l. 689. *δ γάρ*, etc., in reference to l. 674.

l. 690. *ταῦτα* refers to the *λυπρὸν* and *ἐπονείδιστον* combined.

l. 692. *λείπειν*, the pres. (if genuine) has its own force, 'to be leaving.' See Crit. Appendix.

l. 693. *καθαρὰ*, 'untainted' by crime. For *νοσοῦντα* cp. l. 680 n.

ll. 695, 696. *συνθεῖς, κτησάμενος, nom. pendens*. The construction changes at l. 697.

l. 697. *δνομα*, i.e. 'my family,' which would be continued through his sister Electra.

l. 700. ἱππιον Ἄργος. Cp. Homer's Ἄργος ἱππόβοτον *Il.* 2. 287, and elsewhere.

l. 701. ἐπισκήπτω, usually with a dative. But cp. *Alc.* 336 ἐπισκήψω τοῦσδε.

l. 702. τύμβον, i. e. a cenotaph at Argos. Cp. Hom. *Od.* 4. 584 χεῖρ Ἀγαμέμνονι τύμβον, ἵν' ἄσβεστος κλέος εἴη. (Wecklein.)

l. 703. κόμας. Cp. l. 172 n.

l. 705. φόνος, in reference to the fatal sprinkling (δρόσον αἱματήραν l. 433) before the sacrifice.

l. 707. ἔρημα belongs both to κῆδη and δόμους, i. e. my father's house, which is also yours by marriage, soon to be desolated by my death.

l. 709. συγκυναγέ. Cp. l. 95, *Hipp.* 1093 σύνθακε, συγκυναγέ.

συνεκτραφεῖς, as his foster-brother in the house of Strophius, whither Orestes had been removed for safety after his father's murder.

ll. 711, etc. The strain of bitterness against Phoebus, in which Orestes had indulged at starting (l. 77), is here continued. Later, about l. 979, his confidence in the oracle begins to return.

l. 712. τέχνην θέμενος = τεχνησάμενος. So θέσθαι μάχην, θυσίαν, etc. = μάχεσθαι, θύειν, etc.

l. 713. τῶν πάρος μαντευμάτων. Cp. l. 77 n.

ll. 719-722. Pylades here, as at ll. 105, etc., tries to reassure Orestes by hinting at the possibility of a change of fortune for the better. By this means the poet prepares the spectators for a prosperous termination.

l. 722. ὅταν τύχη, i. e. 'sometimes,' as fortune orders it. When fortune is at its worst its tide may often turn.

Enter IPHIGENIA with the tablet. Ll. 725-899. IPHIGENIA. 'Here is the letter; yet one thing more I ask.' OR. 'What is thy will?'

IPH. 'Let him swear to convey it to Argos.' OR. 'Wilt thou, too, swear to get him safely hence?'

IPH. 'I will myself set him on board his ship.' OR. 'Swear then, and dictate to him the oath.'

IPH. 'And I will get thee safe out of this land.' PYL. 'Yet, if the ship be wrecked and the tablet lost, I alone escaping, may this oath be void?'

IPH. 'I will read aloud the letter; thus, if the tablet be lost, thou mayest preserve its contents.'

PYL. 'Tis well; say on.' IPH. (reading) 'Tell Orestes, Iphigenia sends this message—Bring me to Argos, brother Orestes; again I speak thy name!' (PYL. and OR. 'Heaven save us!')

IPH. 'Say that Artemis saved me from death and brought me here. This is all.'

PYL. 'Tis soon done. Orestes, I give thee this tablet from thy sister's hand.'

OR. 'I take it; and now let me embrace thee, sister! nay, turn not from me.'

IPH. 'It cannot be. Art thou then Clytaemnestra's son?' OR. 'Ay, and Agamemnon's, too.'

IPH. 'Hast thou

proof of this? OR. 'Know'st thou the strife of Atreus and Thyestes, and the sun's averted face, wrought upon thy loom?' IPH. 'With my own hand I wove this picture.' OR. 'And the nuptial bath at Aulis, and the hair thou didst send thy mother? Nay, I myself have seen the lance that slew Oenomaus stored in thy chamber.' IPH. 'Thou art indeed Orestes. O lot most blest! the light of our house restored!' OR. 'Thou too, my sister, long mourned as dead! unhappy has been our lot.' IPH. 'Ah! fatal day at Aulis—ill-omened nuptials—a father's hand raised to take my life—yet deliverance came. But now what safety may I find for thee? How wilt thou escape, by sea or land? Either way is full of peril. What god or man can aid us now?'

l. 725. ὑμεῖς to the attendant guards. Cp. l. 470.

l. 726. τοῖς ἐφεστῶσι σφαγῇ. Cp. l. 624.

l. 727. δέλτου πολύθυροι διαπτυχαί = δέλτος πολλὰς θύρας (πτυχὰς) ἔχουσα. According to Pollux the leaves of a tablet, when double, were called θύραι (being like folding doors), but when more than two, πτυχαί. Here the two expressions are combined in one phrase. Cf. ἐν δέλτου πτυχαῖς *Iph. A.* 98. For a description of ancient tablets and the modes of fastening them see Dict. Ant. s. v. TABULA.

l. 728. ἐπὶ τοῖσδε, 'besides,' in reference to the oath she is about to exact from Pylades (l. 735).

l. 730. πίσῃ = 'suddenly changes.' Πίπτειν naturally implies a change for the worse (cp. εἰς ἀθλίαν πίπτει *Hel.* 418); here it is just the other way.

l. 731. ἀπονοστήσας χθονὸς, 'having got safely away from this land.' The primary sense of νοστήειν, from its probable connexion with νείσθαι, is simply 'travel.' Cp. *Hel.* 428, 474.

l. 732. παρ' οὐδέν. Similarly παρ' ὀλίγον, etc., where the παρὰ = 'by the side of,' 'compared with,' i.e. 'equivalent to.' Cf. Aesch. *Agam.* 221 λιτὰς δὲ . . . παρ' οὐδὲν ἔθεντο φιλόμαχοι βραβήης.

l. 737. τοὺς αὐτοὺς λογούς, 'the same terms,' i.e. an oath of similar import, which shall be as valid as his own.

l. 739. μὴ θανόντα. The μὴ is due to the oblique form of the sentence (ἀφήσειν).

l. 741. συγχωρήσεται. The fut. *mid.* of this verb is rare. It occurs in Plato, *Meno*, c. 22 συγχωρήσομαι σοι.

l. 743. ἔταρξε, 'dictate' the form of oath; the Latin term is *praeire*.

l. 744. According to MS. reading (in text) Iphigenia dictates to Pylades the single word δόσω: the rest she says in her own person showing the letter (τήνδε) to him. For proposed alterations see Crit. Appendix.

l. 746. Κυνάεας, cp. l. 241 n.

l. 747. τοισὶδ' ὀρκιον, 'to bind you to your promise.'

1. 748. *τιμὰς*, 'office.' Cp. l. 53, and Lat. '*honoribus fungi*.'
1. 750. *ἐκλιπὼν*, 'failing to perform.' Cp. *Suῖρ.* 1194 *ὄρκον ἐκλιπόντες*.
1. 753. *παρήλομεν*, 'omitted to mention.'
1. 754. *ἀλλ' οὔτις*, etc., i. e. it is not too late to mention it now, if it is *à propos* to the business. Strictly speaking, no addition should have been made when the oath was once taken.
1. 755. *ἐξαίρετον*, 'this exception' to the terms of the oath.
1. 756. *χρημάτων*, 'the cargo' of the ship.
1. 759. *οἶσθ' ὃ δράσω*, a variety of the common tragic phrase *οἶσθ' ὃ δράσον*, in which the *οἶσθ' ὃ* had become a sort of formula, not literally translatable, but equivalent in sense to 'what you know to be best.' See note on *Hel.* 315. With *δράσω* it is of course possible to construe literally, 'Do you know what I will do?' and it may have been from this or a similar phrase that the formula became as it were stereotyped in colloquial use.
- πολλὰ πολλῶν κυρεῖ*, a proverb, meaning 'the more resources one has the better,' corresponding to our *Many irons in the fire*, and the German *Viel hilft viel*. (Seidler.)
1. 761. *ἀναγγεῖλαι*, infin. of purpose, 'for you to repeat,' the subject being supplied from *σοί*. Here, as is often the case, the Greek and English uses of the infinitive exactly correspond.
1. 762. *ἐν ἀσφαλῇ* = *ἀσφαλές*. Cp. l. 494 n.
1. 765. For the repetition of the *σ* sound in this line cp. *Med.* 476 *ἔσωσά σ', ὡς ἴσασιν Ἑλλήνων σοί*. The comedians Plato and Eubulus ridiculed Euripides for this propensity; e. g. in a fragment of a play by the former poet we find the line *ἔσωσας* (or *ἔσωσα σ')* *ἐκ τῶν σιγμάτων Εὐριπίδου*.
1. 768. *κλύοντά σου*, *verbis tuis*, 'in your name.' (Wecklein.)
1. 771. *τοῖς ἐκεί*, dat. of relation = 'in their belief,' but also implying that her life can be of no service to them.
1. 776. *τιμὰς*. Cp. l. 748 n.
1. 777. *ποῦ*, i. e. 'in what state of mind are we?' equivalent to saying 'are we dreaming?' With *ὑπῆρμεθα* cp. the French *se trouver*. For the dual participle (*όντε*) with plural verb cp. *Phoen.* 69 *τῷ δ' ἐς φόβον πιδόντε . . . ξυμβάντ' ἔτασαν*. This construction is common in Homer.
1. 778. *ἀραία*, i. e. a demon of mischief, or avenging spirit (*δλάστωρ*), in case the oath were not kept. Cp. *Med.* 608 *καὶ σοὶς ἀραία γ' οὔσα τυγχάνω δόμοις*.
1. 779. *ἰν' αὐθις*, etc., said to Pylades as bearer of the message.
δὲς = *δεύτερον* (l. 769).
1. 780. *ἐν τοῖς ἑμοῖς*, 'in matters which concern me (alone),' as if Orestes had no part in them also. This is another instance of 'irony.' See l. 592 n.

1. 781. οὐδέν, according to Wecklein, answers τί = 'I have no reason.' It may, however, as well mean 'it is nothing,' sc. ἐστί.

ἐξέβην ἄλλοσε, probably colloquial, = 'my thoughts were wandering.'

[1. 782. For the probable spuriousness of this line see Crit. Appendix.]

11. 783, etc. For the story cp. ll. 28-30.

1. 788. ὦ . . . περιβαλοῦσα, i.e. 'how easy of fulfilment is the oath with which thou hast bound me!' For the form of expression cp. Soph. *Phil.* 1402 ὦ γενναῖον εἰρηκῶς ἔως = 'what noble words hast thou spoken!'

1. 789. κάλλιστα, etc., 'right fairly hast thou sworn' in reference to Iphigenia's promise of safe deliverance (1. 746).

σχήσω, either 'detain you,' or intransitively 'refrain;' probably the latter.

1. 790. ἐμπεδώσωμεν, 'ratify' by performance. For the change of number in the verb (when the plural is used of one person) cp. *Troad.* 904 ὡς οὐ δικάως, ἦν θάνω, θανούμεθα.

1. 791. ἀποδίδωμι = 'deliver' as your due. Cp. Lat. 'reddere epistolam,' etc.

1. 793. γραμμάτων διαπτυχᾶς = 'the folded letter,' like δέλτου διαπτυχᾶ 1. 727. Cp. ἀμφίβληστρα τοίχων 1. 96.

1. 794. οὐ λόγους, i.e. 'not in words' of the written letter, but in actual embraces.

1. 795. ἐκπεπληγμένος, sc. καίπερ, as is indicated by ὅμως, etc., following. Often the ὅμως is itself attached to a participle, and must then be rendered 'although,' as in *Med.* 282 ἐρήσομαι δέ, καὶ κακῶς πάσχοις ὅμως, = καίπερ πάσχουσα.

1. 796. ἀπίστε βραχίον. The epithet is transferred from the person to the member which performs the action;—'with my arm all incredulous I will embrace thee.' Cp. τυφλῷ ποδὶ *Hec.* 1050, *Phoen.* 834, ἀνοσίῳ ποδὶ *Hel.* 868.

1. 799. Observe the double construction of περιβαλὼν, here and at 1. 796. So in Latin, 'circumdare urbem muro,' as well as 'circumdare urbi murum.'

1. 801. μή μ' ἀποστρέφου, *ne me averseris.* Cp. *Hel.* 78 ὅστις ὦν μ' ἀπεστρέφης.

1. 802. δοκοῦσα, imperf. part. = 'though thou *didst* not expect.' An exactly similar instance occurs in *Alc.* 1134 ἔχω σ' ἀέπτως, οὐποτ' ὀψεσθαι δοκῶν. See Goodwin, *Greek Moods and Tenses*, § 16. 2.

1. 804. The δέ introduces an objection, = 'why Argos,' etc. μεστὸν must mean more than 'full of his fame,' since that would not prevent his bodily presence elsewhere. What Iphigenia means is that Orestes filled (as it were) Argos with his presence, i.e. that the place was so

much identified with him and his doings that she could hardly imagine his being anywhere else.

l. 807. Πάλοπός τε, etc., 'ay, and to Pelops' grandson too was I born (from her),' i. e. Agamemnon too was my father. So in Hom. *Il.* 14. 115 the father's name is put in the dative after a similar verb, Πορθεῖ γὰρ τρεῖς παῖδες ἀνύμωτες ἐξεγένοντο. For needless alterations of the text see Critical Appendix.

ll. 809, 810. By πυνθάνου Orestes means 'test me by asking something about our family affairs.' To this Iphigenia, fearing she might put some leading question that might help him to a right answer, replies 'Nay, *you* had better speak (i. e. put the queries), so that I may learn the truth,' i. e. find out by the nature of your enquiries whether you are really Orestes or not.

l. 811. ἀκοή 'Ἠλέκτρας, 'by hearsay from Electra.' It must be remembered that Orestes was quite a child when he was sent away from home to Strophius, the father of Pylades. The double verse marks the second portion of the dialogue, in which Orestes now takes the lead.

l. 813. ἤνικα, etc., lit. 'I heard (of its happening) *what time* they strove about a lamb,' etc. = ἤκουσα τότε γενομένην ἔριν, ἤνικα περὶ ἀρνὸς ἤρυσον. (Schöne.)

l. 814. εὐπήνοιας ὕφαίς. Cp. l. 312.

l. 815. κάμπτεαι, etc., a metaphor from the turning-post in the δίαυλος (cp. l. 81), round which the chariot had to be guided, as close to it as possible; hence equivalent to 'you come very near my heart,' = ἔθιγες φρενῶν *Alc.* 108.

l. 816. εἰκὼ . . . μετástασιν, 'the picture of the sun starting from his course.' Cp. l. 194 n.

l. 818. λούτρα, the nuptial water, which Clytaemnestra sent to Iphigenia from an Argive spring. It was the custom for the bride and bridegroom to bathe on their wedding-day in water fetched from a particular stream. At Athens it was the fountain of Enneacrunus, formerly called Callirrhoë (*Thuc.* 2. 15); at Thebes the river Ismenus. See Becker's *Charicles*, pp. 483, 484.

l. 819. οὐ γάρ, etc. According to the text (if genuine) this must mean, 'the marriage was too good a one to deprive me of that,' i. e. a marriage with so distinguished a hero as Achilles would not be wanting in any of the usual accessories. There is doubtless a tone of irony in ἐσθλός, since the so-called 'marriage' was but a pretext to lure her to destruction (l. 25). Another way is to understand τὸ μὴ εἰδέναι after ἀφείλετο, 'deprive me of the recollection;' but this is less probable.

l. 820. τί γάρ; rhetorical, like the Latin *quid?* = 'surely you must remember,' etc. With δοῦσα supply οἶσθα from l. 814; μητρί goes

with *φέρειν*, since *δοῦσα φέρειν* means sending by the hand of a messenger.

l. 821. The lock of hair was to be laid in her tomb (cenotaph) at Argos, as a substitute for her body, which would be burnt in sacrifice at Aulis. So in Statius, *Theb.* 9. 900, the dying Parthenopaeus sends a lock of hair to his mother Atalanta, saying, 'Hunc tamen, orba parens, . . . toto capies pro corpore cinem . . . huic dabis exsequias.'

l. 823. *λόγχην* is emphasised by its irregular position without metrical necessity. Otherwise the verse might have run *λόγχην παλαιὸν Πέλοπος ἐν δόμοις πατρός*.

l. 825. The common story was that Oenomaus was killed by a fall from his chariot, which broke down in the race owing to the treacherous conduct of Pelops. The present version seems to refer to a single combat between Pelops and Oenomaus, in which the latter was slain, and Euripides probably chose it in order to avoid discrediting the character of Pelops in the mouth of his descendant, Orestes.

l. 826. The lance would be kept as a heirloom in the family, and placed for greater security in the *παρθενῶνες*, which were in the innermost part of the palace.

ll. 827, etc. The whole of this scene should be compared with the similar one in the *Helena* 622, etc., where Menelaus, like Orestes here, speaks for the most part in steady iambic metre, while Helena, like Iphigenia, gives vent to her feelings in excited 'dochmiacs.'

[The *dochmiac* metre is based upon the union of an iambus with a trochee, followed by a long syllable (υ--υ | -), which produces an irregular *jerky* effect in scanning. As each long syllable may be resolved into two short ones, we get such varieties as—

υ υ - υ | -
υ - υ υ | -
υ υ υ υ | -

the final syllable itself (-) being also in many cases common (≡) or resolved (υ υ). These various modes of arrangement, often in combination with other feet preceding or following, constitute the 'dochmiac' system in general use.]

l. 828. The word *τηλύγετον* (if genuine) seems to have been adopted from Homer in its received sense of 'well-beloved;' probably also with a view to its *traditional* derivation from *τῆλε*, 'far off,' and *γα-* (*γεν-*), the root of *γίγνομαι*. Euripides very likely had in his mind the passage in *Il.* 9. 143, where Agamemnon says of Orestes—

ὅς μοι τηλύγετος τρέφεται θαλῆρ ἐνὶ πολλῇ.

[The real derivation of *τηλύγετος* is unknown; it is not even certain that it has anything to do with *τῆλε* or *γίγνομαι*. If it has, and if *τῆλε* can refer to time as well as to place (which is doubtful), it has been

suggested that *τηλύγετος* may mean a 'late-born' and long-expected son, and on that account highly esteemed.]

l. 832. A *senarius*, only with tribrachs for iambi or spondees in every foot but the last, expressing strong emotion.

δάκρυ δάκρυα, 'tears of joy.' Cp. *Hel.* 654 ἐμὰ δὲ δάκρυα χαρμονῶν πλέον ἔχει χάριτος ἢ λύπας. (Wecklein.) The twice-repeated κατὰ is separated by *imesis* from νοτίζει.

l. 834. τὸν, the relative pronoun, refers back to ἔχω σ', 'Ορέστα, etc., l. 828.

ἔτι βρέφος, etc. Cp. l. 231.

l. 835. ἔλιπον ἔλιπον. Repetition (usually of a verb) in lyric passages, to express emotion, is a favourite device of Euripides, sometimes pushed to excess, and fairly ridiculed by Aristophanes, *Ranae* 1352, etc. For instances cp. *Hel.* 207, 214, 384, 650; also ll. 402, 864, 869 of this play.

l. 836. κρεῖσσον ἢ λόγοισιν = 'more than words can tell,' but probably also (as Mr. England thinks) with direct reference to Orestes' words (l. 794) τὴν ἡδονὴν πρῶτ' οὐ λόγους αἰρήσομαι.

l. 837. ψυχὰ, etc. For the form of address cp. l. 344 n., also *Ion* 859 ὦ ψυχὰ, πῶς σιγάσω;

l. 839. θανμάτων πέρα occurs also in *Hecuba* 714.

λόγου, with πρόσω, 'far beyond my calculation.'

l. 840. ἐπέβα, 'hath befallen us.'

l. 843. πρὸς αἰθέρα ἀμπτάμενος, a favourite Euripidean phrase, parodied by Aristophanes in the *Ranae* 1352. Cp. *Med.* 440 αἰθερία δ' ἀνέπτα, also *Orest.* 1376, *Hec.* 1083 (where, however, most editors omit αἰθερία).

l. 845. Κυκλωπῆς, from the so-called 'Cyclopians' walls of Mycenae, Tiryns, and other ancient towns, built of huge masses of rough-hewn stone, portions of which still remain. Cp. *Iph. A.* 152 Κυκλώπων θυμέλας, *ib.* 265 Μυκήνας τὰς Κυκλωπίας. The building of these walls was attributed to the Cyclopes.

l. 847. χάριν ἔχω, etc., explained by *ὅτι* . . . ἐξεθρέψω, i. e. 'I thank thee for the sustenance of my brother's life, to be the light (succour) of our house.' For φάος = σωτήρ cp. *Soph. Ant.* 600 φάος ἐν Οἰδίπῳ δόμοις, also *Virg. Aen.* 2. 281 'O lux Dardaniae.'

l. 850. γένει, i. e. by belonging to so illustrious a family as that of the Atreidae. The thought is suggested by Iphigenia's appeal to her native town.

l. 852. οἷδ' οἶδα, etc., 'well do I *mind* (remember) the day when,' etc. Cp. ll. 814, 819 *Hec.* 110 οἷδ' ὅτε χρυσέοις ἐφάνη σὺν ὄπλοις.

l. 854. θῆκέ μοι = *admoventi jussit*. (Klotz.)

l. 856. Seidler takes ἀνυμέναιος with Ἀχιλλεύς, *nullis Achilli nuptiis*

iuncta. But it is better taken literally, 'without the nuptial hymn,' instead of which were δάκρυα καὶ γόοι (860). Ἀχιλλεύς will then go with κλισίαν λέκτρων, which is a periphrasis for λέκτρα. Cp. λέκτρων ἐνὸς *Herc. Fur.* 798.

1. 859. ὅτε, sc. οἷδα from l. 852.

1. 861. χερνίβων. The sacrificial sprinkling (l. 54) here took the place of nuptial χερνίβες. Cp. l. 818.

1. 862. For this use of the aorist cp. l. 550 n.

1. 864. ἀπάτορα πόντον, i. e. the misfortune of having a father who was no father to me; an *oxymoron*, like δάκρυ' ἀδάκρυα (l. 832). Cp. μήτηρ ἀμήτωρ *Soph. Elect.* 1154.

1. 865. ἄλλα, etc., i. e. 'one misfortune brings another in its train.' Cp. l. 191 μόχθος δ' ἐκ μόχθων ἔσσει.

1. 867. This last remark leads Orestes to remind his sister of what fate *might* have done for them. εἰ σὸν γ', ἀδελφόν, etc. = 'if, for instance, you had slain your own brother.' The thought of this causes a fresh outburst of passion (ὦ μελέα, etc.). For the arrangement of lines see *Crit. Appendix*.

1. 869. τάλμας, the causal gen. after an exclamation. Cp. *Med.* 96 μελέα πόνον, *Hipp.* 366 τάλανα τῶν ἀλγέων.

1. 872. δαΐχθεις, in explanation of δλεθρον ἀνόσιον, = τὸ δαΐχθῆναι after ἀπέφυγες, 'you barely escaped unhallowed destruction at my hands.'

1. 873. ἐπ' αὐτοῖς, rarely used for ἐπὶ τούτοις (πράγμασι), 'what will be the end of it all?' Note the position of τίς between ἡ and τελευτά.

1. 875. εὐρομένα, middle voice, 'achieving.' Compare the active ἀνευρίσκειν, 'to invent,' l. 882.

1. 876. πόλεως has been suspected as corrupt, but taken in connexion with ἀπὸ φόβου it yields good sense, = 'from a murderous land.' Perhaps πόλεως is used rather than χώρας, because the sacrifice was an institution of the *state* (ll. 38, 595).

1. 880. ἐπὶ with πείσασθαι (tmesis), cp. l. 832 n. The verb is probably intransitive, with ξίφος for its subject. The compound ἐπιπείσάζω does not occur elsewhere.

1. 885. ῥιπῇ, *impetu*, expressing the hurry and rush of flight, the word being specially used of wind, speed of wings, and the like. Cp. Wordsworth's 'swept in the storm of chase' (*Excursion*, bk. iv).

1. 886. ὅρα, 'then,' i. e. if you go by land. The preposition διὰ belongs to φύλα as well as to ὁδοῦς. For a similar arrangement Köchly quotes *Phoen.* 361 τάρβος εἰς φόβον τε, *Soph. Oed. Tyr.* 733 Δελφῶν κατὰ Δαυλίας, *Hor. Od.* 3. 25. 2 'quae nemora aut quos agor in specus.'

1. 889. μὴν = 'to be sure (you must go, etc.),' indicating the only alternative left.

l. 890. στενωπόρου may be a substantive after πέτρας, 'the rocks that guard the strait' (cp. Thuc. 7. 73 τὰ στενώπορα), or an adjective with πέτρας (gen. sing., as in l. 746), 'with a narrow passage between.'

μακρὰ κέλευθα, not = 'longum est iter,' but accusative in apposition to the sentence, = 'which is a long course,' etc.

l. 892. δρασμοίς, just as we speak of a 'run' by sea.

l. 895. τάλαν, said to Orestes in her despair of saving him.

τίς . . . ἢ θεός, etc., 'what god or man, or what unexpected chance might find us a way out of our difficulties, (even) a release from our misfortunes?'

l. 898. δύνει μόνειν. Though Electra was alive, Iphigenia thinks only of herself and Orestes, upon whom the salvation of their house depended. So in Soph. *Ant.* 941 Antigone speaks of herself as τὴν βασιλῖδα μόνειν λοιπὴν, not regarding her sister Ismene.

ll. 900, 901. ἐν τοῖσι θαυμαστοῖσι, etc., 'this that I have seen with my eyes, etc., is marvellous, and past belief if told.' With κλύουσα a verb (such as οἶδα) is easily supplied from εἶδον, and, as Hermann remarks, the contrast between hearsay and actual observation is a tragic commonplace. Cp. *Med.* 654 εἶδομεν, οὐκ ἐξ ἑτέρων μῦθον ἔχω φράσασθαι.

ll. 902-986. PYLADES. 'No time for demonstrations now; let us provide for our safety.' OR. 'Yes, for thus may heaven help our cause.' IPH. 'First I would fain hear about Electra.' OR. 'She is the wife of my friend here.' IPH. 'Who is he?' OR. 'The son of Strophius; he is our cousin and the saviour of my life.' IPH. (to Pylades.) 'Let me greet thee.' (To Orestes.) 'How camest thou to slay thy mother?' OR. 'In vengeance for my sire. But ask no more.' IPH. 'Does Argos now own thy sway?' OR. 'Nay, I am an exile, chased by Furies from land to land.' IPH. 'Why camest thou hither?' OR. 'At Apollo's bidding. I will tell thee my story. After the dreadful deed was done Phoebus sent me to Athens to stand my trial. There all men shunned me as an outcast, and made me fare apart; I all the while uncomplaining, conscious of my guilt. Then came I to the trial on Ares' hill, the dread goddesses my accusers; but Phoebus saved me. Yet the pursuit of the Furies ceased not, until I came to Apollo's shrine, and vowed to perish there, unless the god sent me deliverance. Whereupon he bade me come hither, to take the image from this temple and convey it to Athens. Therefore, my sister, aid me in this enterprise; so shall I be freed from my madness, and thou shalt behold with me thy native land once more.'

l. 903. εἰκός is out of order. The regular construction should be τὸ μὲν . . . λαβεῖν εἰκός ἐστι.

l. 905. ὄνομα τῆς σωτηρίας, a rather common periphrasis. Cp.

εὐγενείας ὄνομα *Hec.* 380. It gives the notion of dignity, which is here heightened by the addition of *κλεινόν*.

ll. 907, 908. *μη' ἐβάντας τύχης*, etc. It is best to take the *μη'* as negativing both verbs *ἐβάντας* and *λαβεῖν*,—‘not to abandon present fortune, when they have found an opportunity (of using her), *nor* to seek irrelevant pleasures,’ i. e. pleasures ‘other than’ or ‘besides’ what concerns the present crisis. As applied to Orestes and Iphigenia, this means that they had better not waste time in affectionate demonstrations, but take instant means to provide for their safety. The word *ἄλλας* seems to stand in a sort of contrast to *καιρὸν*, and to be equivalent in fact to *ἀκαιροὺς*; while *ἡδονὰς* includes not only embraces (*χειρῶν περιβολὰς*); but commiserations (*οἰκτους*) besides, which also have their charm. The repetition of *λαβεῖν* (after *λαβόντας*) seems intentional. [Others take *μη'* with *ἐβάντας* only,—‘not to abandon fortune, etc., *but* to take a different kind of pleasure,’ i. e. the pleasure of providing for their safety. This is less clear, and puts rather a strain upon the sense of *ἡδονὰς*.]

l. 910. *τοῦδε*, i. e. our deliverance (l. 905). What follows is an illustration of the familiar proverb ‘Heaven helps those who help themselves,’ which has its counterpart in most languages. Cp. Aesch. *Prom.* 738 *ἔταν σπείδῃ τις αὐτὸς, ἧ θεὸς συνάπτεται*.

l. 912. Iphigenia, with a woman’s pertinacity, insists on completing her information about the family. Hence the *γε* has its proper force ‘you shall *at least* not prevent me,’ etc.

λόγου, ‘my say,’ i. e. ‘questioning’ (*πυθέσθαι*). Or ‘my resolve,’ of knowing all that is to be known.

l. 914. *πάντα*, etc., ‘all,’ i. e. ‘anything,’ that I can learn about her fate ‘is interesting to me.’

l. 915. *τῷδε*, i. e. Pylades *here* (pointing to him). In the next line Iphigenia calls him *οὗτος* = *iste*, ‘your friend,’ but in l. 918 she as it were appropriates him by using the pronoun *ὃς* again.

l. 917. *κλῆζεται* = ‘is well known as,’ etc. Cp. *Phoen.* 10 *ἐγὼ δὲ παῖς μὲν κληζομαι Μενεικίῳ*.

l. 918. *ὃδ' ἐστὶ γε*, ‘this then must be,’ etc. Strophius had married Anaxibia, a daughter of Atreus, but had no issue before Iphigenia left Greece.

l. 919. *σαφής* = ‘true.’ Cp. Soph. *Oed. Col.* 623 *εἰ Φοῖβος σαφής*.

l. 920. *ἐκτείνε*. For the imperf. see note on *ἐκαινόμην* l. 27.

l. 924. *τὸ δεινὸν*, etc., ‘that dreadful deed’ you spoke of (l. 556). Cp. l. 320 n.

l. 926. *ἀνθ' ὅτου*, an adverbial conjunction, ‘the reason *why*.’ Hence it can follow a feminine subst. (*αἰτία*), with which it cannot agree in gender.

l. 928. *ἀποβλέπει*, ‘looks to you’ for protection. Cp. Xen. *Mem.* 4.

2. 30 ὦ Σώκρατες . . . πρὸς σε ἀποβλέπω. So Lat. *respicere*, as in Caesar, *B. Civ.* 3. 5 'ad hunc summa imperii respiciebat.' (Wecklein.)

1. 930. οὐ πον, 'surely not.' Cp. *Hel.* 600 οὐ πον βαρβάρων συλᾶσθ' ὕπο.

For νοσοῦντας δόμους see on l. 680.

1. 931. Ἐρινύων, a trisyllable, as in l. 970. Some write Ἐρινύν. It is the gen. of the author (subjective), 'panic inspired by the Furies.' Cp. Aesch. *Prom.* 919 Ἥρας ἀλατείαις, 'wanderings inflicted by Hera.'

1. 932. ταῦτα, with *μανεῖς = ταύτην τὴν μανίαν*. 'Was this then the madness you were reported to have even here upon the shore?' (l. 284). καὶ ἐνθάδε, i.e. not only in Greece, but in this land also.

1. 933. ὥφθην, etc., 'yes, this is not the first time I have been thus visibly afflicted.'

1. 935. The persecution of Orestes by the Furies is compared to the driving of a horse with a rough bit, which makes its mouth bleed. For a similar metaphor cp. Virg. *Aen.* 6. 79, where Phoebus is said to control the Sibyl—'ille fatigat Os rabidum, fera corda domans, fingitque pre-mendo.'

1. 936. ἐπὶ ῥοθμεισας πόδα. Cp. *πορθμείων ἵχνος* l. 266.

1. 939. αἶδε, as usual, refers to what follows, 'this' that I am going to tell you. There is no occasion to make it refer back to the *θέσφατα* l. 937. (though even then it would rightly agree in gender with *ἀρχαί*). The murder of his mother was 'the starting-point of his troubles.'

1. 941. εἰς χεῖρας ἤλαθε. By this expression Orestes wishes to have it understood that he acted under compulsion from Phoebus.

μεταδρομαῖς, etc. Cp. ll. 79, 80.

1. 943. δὴ, 'at last,' Lat. *denum*. ἐξέπεμψε (if genuine) means 'sent me abroad' from my home.

1. 944. δίκην παρασχεῖν, infin. of purpose, 'to take my trial.' The defendant is said *πατέχειν δίκην*, 'to afford an (occasion of) action' to the prosecutor, here represented by the Furies.

ἀνωνύμοις, i.e. whom men dare not name; hence they were styled *Ξεμῶι* or *Εὐμενίδες*. Cp. *Orest.* 37 *ὀνομάζειν γὰρ αἰδοῦμαι θεάς*. Here the epithet *ἀνωνύμοις* must be purely conventional, since Orestes utters the name *Ἐρινύες* three times in the course of this speech.

1. 945. ψήφος, 'tribunal,' as in l. 969, *Elect.* 1262. The story in the *Electra* is as follows (l. 1528):—

ἔστιν δ' Ἀρεώς τις ὄχθος, οὗ πρῶτον θεοὶ
ἔχοντ' ἐπὶ ψήφοισιν αἵματος πέρι,
Ἀλκίρροθιον δ' ἔκταν' ὠμύφρων Ἄρης,
πόντου κρέοντος παῖδ', ἵν' εὐσεβεστάτη
ψήφος βεβαία τ' ἔστιν ἐκ γε τοῦ θεοῖς.

In Aesch. *Eum.* 681, etc. Athene is said to have instituted the court

of Areopagus for the trial of Orestes; but this reference to Ares and Halirrhothius points to a legend respecting a previous trial for murder on the same hill. The story is also told by Apollodorus 3. 14. 2.

l. 946. ἐκ τοῦ θῆ, etc. = 'for some alleged pollution,' not here specified.

l. 947. ἐλθὼν, a *nom. pendens*, the construction being changed at οὐδεὶς ἐδέξατο. Cp. l. 695 n.

On what follows, Müller, in his dissertation on Aesch. *Eumenides*, observes that a homicide was regarded by the Greeks in a twofold light: on the one hand, with feelings of dread, inducing men to shun his society; on the other hand, with respect and pity (αἰδώς) as one that claimed protection and even hospitality. Here we see both feelings exemplified; for while the 'rigidly righteous' excluded Orestes from their houses, others more compassionate admitted him under the same roof, but not to a common table.

l. 949. μονοτράπεζα probably means that each person had a separate table, the object being to isolate the murderer, but in a less marked manner than if he alone had had a table all to himself. Cp. l. 953. This would be an instance of the αἰδώς mentioned above.

l. 951. σιγῇ, etc., 'by silence they contrived to bar me from conversation' = ἐτεκτῆναντο ὅπως ἀπρόσφθεγτος εἶην.

l. 952. δαιτὸς πώματός τε, probably the gen. of respect, αὐτῶν being governed by δίχα.

l. 953. εἰς ἄγγος ἴδιον, etc., i. e. instead of having a common bowl (κρατήρ) from which the wine was served into smaller goblets, each had a separate vessel (χοῦς), containing an equal measure, and in this fashion they 'enjoyed themselves' (εἰχον ἡδονήν).

l. 956. κἀδόκουν, etc., 'I pretended not to notice (their treatment of me), lamenting with deep groans that I was my mother's murderer.' That is (as Badham rightly explains it) Orestes wished the Athenians to understand that his grief was caused, not by their discourtesy, but by his own guilty conscience. The seeming opposition between ἡλγουν σιγῇ and μέγα στενάζων is explained on the supposition that he made no direct remonstrance with them for their conduct, though by his inarticulate sighs and groans he contrived to attract their attention to his distressed state of mind. [Hermann's explanation of οὐκ εἰδέναι, etc., 'I pretended not to know that I was my mother's murderer,' cannot be right; for how could Orestes be supposed by the Athenians to have forgotten the very cause of his exile and the crime he had come to expiate?]

[ll. 958-960. I have bracketed these three lines as of doubtful genuineness. If Euripides wrote them, we must suppose that, in order to gratify his audience by a reference to the traditional origin of their

Feast of the *Xôes*, he so far disregarded proprieties as to make Orestes speak of it as a time-honoured festival (*κατὰ τὸν νόμον μένειν*) within a few years at most after his visit to Athens. I offer the suggestion that the lines were afterwards inserted by some one who, aware of the origin ascribed to the festival, wished to state more precisely what the original spectators of the play would have known well enough by implication. At the same time there is no internal or documentary evidence of any interpolation.

l. 959. *τελετὴν γενέσθαι*, 'have been made the occasion of a festival,' viz. the *Xôes*, held on the second day of the Anthesteria, when they drank out of separate goblets for a prize. See *Dict. of Ant.* s. v. DIONYSIA. Hence *χοῆρες ἄγγος τιμῶν* (rather a strange expression) refers to the keeping of this festival, lit. 'to honour the vessel holding a *χοῦς* measure:' equal to about six pints.

The Scholiast on Ar. *Equites* 95 says that Pandion (or, according to Athenaeus, Demophon) was king of Athens at this time, and prescribed this mode of drinking (*χάα οἶνον ἐκάστω παρατεθῆναι*).

l. 960. *Παλλάδος λαόν*. Cp. l. 1014, also Hor. *Od.* 1. 7. 5 'intactae Palladis urbem (arcem).']

l. 961. *ἐς δίκην τ'*. Elision at the end of a line is very rare. Another instance is in Soph. *Oed. Col.* 1163, where the α of *μολόντ(α)* is cut off before *αἰεῖν* in the next line; also *Antig.* 1031.

ll. 961-965. This sentence is doubly involved; first, by the parenthesis *ἐγὼ μὲν* ... *Ἐρινύων* attached to the *protasis* *ὡς* ... *ἔστην*, and secondly, by the *anacoluthon* in *Φοῖβός μ' ἔσωσε* instead of *ὑπὸ Φοίβου ἐσώθην*.

l. 962. *θάτερον*, etc. According to Pausanias, 1. 28, there were two stone blocks on opposite sides of the court of Areopagus; one for the accuser, called *λίθος ἀναιδείας* ('relentlessness'), the other for the accused, called *λίθος ὑβρείας* ('criminality').

l. 963. *πρέσβειρα* an unusual and apparently stilted form for *πρεσβυτάτη*, parodied by Aristophanes, *Ach.* 883 *πρέσβειρα πεντήκοντα Καφάδων κορῶν* (speaking of a fine eel!). The nom. *πρέσβειρα* (sc. *λαβοῖσα*) should of course strictly be the gen. absolute (*ταύτης Ἐρινύος λαβούσης*, etc.), but it is attracted into the same case as *ἐγὼ*, to which it runs parallel.

l. 964. *εἰπὼν ἀκούσας τε*, an instance of *ὑστερον πρότερον*, 'having heard the charge and answered in my defence.' Others refer *εἰπὼν*, etc. to Phoebus, avoiding the *anacoluthon* (l. 961 n.); but Phoebus is referred to here solely in his character as a *witness*, though in the Æschylean trial he appears also as *advocate* (*καὶ μαρτυρήσων ἦλθον* ... *καὶ συνδικήσων*). See the trial scene from the *Eumenides*, at the end of the volume.

l. 966. Pallas, as president (*ἡγεμὼν*) of the trial, counts the votes, and

finding them equal, declares that Orestes is acquitted (νικᾷ δ' Ὀρέστης, πᾶν ἰσόψηφος κριθῇ *Eum.* 711). Hence was established the rule that equality of votes should carry acquittal, and this principle, arising out of the decision of the goddess in this trial, was called ψήφος Ἀθηνᾶς, *calculus Minervae*.

ἄλνη is more descriptive than χειρὶ would have been. Cp. 'ulnis tollere' Ovid, *Met.* 9. 652.

l. 967. πειρατήρια, like Lat. *periculum* = 'trial,' dependent on νικῶν, 'I came off victorious in the trial for murder.'

l. 969. ὠρίσαντο, 'determined,' i. e. fixed on this spot for their habitation. For ψήφον cp. l. 945 n. The temple of the Eumenides was a subterranean passage at the foot of the Hill of Ares, approached by a long chasm, with a spring of water at the bottom. Cp. *Electra* 1270:—

δεινὰ μὲν οὖν θεὰ τῶδ' ἄχει πεπληγμένα
πάγον παρ' αὐτὸν χάσμα δύσονται χθονὸς,
σεμνὸν βρότοισιν εὐσεβὲς χρηστήριον.

This union of the worship of the Eumenides with the Court of Areopagus added a peculiar religious sanction to its proceedings.

l. 970. For the scanning of Ἐρινύων see on l. 931.

νόμος, 'the ordinance' of Athene mentioned in l. 967, which was henceforth to become a precedent. In the *Eumenides* all the Furies are pacified by the promise of a temple; here the dissent of some of them is necessary, in order to provide for the persecution of Orestes, on which the plot hinges. (Köchly.)

l. 971. ἀιδρύτοισιν, 'restless,' (Paley.) For ἡλάστρουν cp. l. 934.

l. 972. Cp. Aesch. *Choeph.* 1025 μεσόμφαλόν θ' ἱδρυμα, Δοξίου πέδον.

ll. 973, etc. Schöne cites Hdt. 7. 140 for a similar attempt to force the oracle, made by some Athenian envoys, who threaten to remain at the shrine until they get a favourable response: οὐ τοι ἀπιμεν ἐκ τοῦ ἀδύτου, ἀλλ' αὐτοῦ τῆδε μένομεν, ἔστ' ἂν καὶ τελευτήσωμεν.

l. 974. αὐτοῦ, 'on the spot,' as in the above citation.

l. 975. σῶσαι, the direct mood, according to the usual Greek idiom, instead of the optative.

l. 977. διοπετής. Cp. l. 88 n., also οὐράνιον l. 986.

l. 983. κασίγνητον κάρα. Cp. Soph. *Ant.* 1 αὐτάδελφον Ἰσμήνης κάρα.

l. 984. Observe the force of ἐκ in ἐκώσω, 'get me safely away.'

l. 987. ἐπέλασε, usually with a dative, but as indicating hostile motion it may well take an accusative, especially when combined with a transitive verb (ἀγει) governing the same word.

ll. 989-1088. IPHIGENIA. 'This only I desire, to save thee and our house. But I fear the king's wrath and Artemis, if the image be removed. Yet will I not shrink, but die, if need be, to secure thy safe return.' ORESTES. 'Thou shalt not die for me; our lot is one. But I hope for

success. *Artemis surely will not be wroth, else Phoebus had not sent me hither.* IPH. 'How shall we gain our object?' OR. 'Can the tyrant be slain?' IPH. 'Nay, that were impiety.' OR. 'Hide me then inside the temple.' IPH. 'Tis too strictly guarded—but I have a plan.' OR. 'What is it?' IPH. 'I will say it is not lawful to sacrifice thee, a shedder of blood, till thou hast been purified in the sea?' OR. 'But how get the image from the temple?' IPH. 'That too must be cleansed, as touched by thy hand.' OR. 'Where shall these rites be done?' IPH. 'At the creek, where thy ship lies anchored. Pylades too, as partaker of thy crime, must go along with thee.' OR. 'Wilt thou tell the king?' IPH. 'I will persuade him that all is right; see thou to the rest.' (To the Chorus.) 'Friends, I implore you keep our secret and aid us to escape. In you lies our hope; desert not our cause; else indeed we are undone!' CHORUS. 'Fear not; we will do thy bidding.' IPH. 'My blessing upon you! But now retire within, for the king will be here anon—O goddess, once my preserver, save now me and mine, and depart with us to a land more blest!'

1. 989. $\xi\chi\omega$, taken in connexion with $\pi\rho\acute{\iota}\nu\ \sigma\epsilon\ \epsilon\lambda\theta\epsilon\acute{\iota}\nu$, = *jamdudum habeo*, 'I have long felt a desire.'

1. 990. $\epsilon\iota\sigma\delta\epsilon\acute{\iota}\nu$, after $\pi\rho\acute{o}\theta\upsilon\mu\omicron\nu\ \xi\chi\omega$, which = $\beta\omicron\upsilon\lambda\omicron\mu\alpha\iota$, 'to see you (there).' [Hermann is mistaken in constructing it with $\pi\rho\acute{\iota}\nu$, as if parallel to $\epsilon\lambda\theta\epsilon\acute{\iota}\nu$.]

1. 992. $\kappa\tau\alpha\nu\acute{o}\nu\tau\iota$, aor. denoting the act completed in the intention of the doer. Iphigenia was as good as dead *quoad patrem*. Cp. Soph. *Aias* 1126 $\delta\acute{\iota}\kappa\alpha\iota\alpha\ \gamma\alpha\rho\ \tau\acute{o}\nu\delta'\ \epsilon\upsilon\tau\upsilon\chi\epsilon\acute{\iota}\nu\ \kappa\tau\epsilon\acute{\iota}\lambda\alpha\nu\tau\acute{\alpha}\ \mu\epsilon$; i. e. 'when he has done his best to kill me.'

1. 994. To remove an apparent difficulty as to the connexion (indicated by $\gamma\alpha\rho$) between this and the preceding lines, some editors have transposed ll. 999–1003 to follow 993, while Wecklein thinks some lines have been lost between ll. 993 and 994. (See also Crit. Appendix.) The connexion is however a real one. Iphigenia (ll. 991, etc.) has two objects in view, the latter of which is really involved in the former. These are (1) to deliver Orestes, (2) to restore the family fortunes; wherefore she adds *for* thus (by saving your life) I shall avoid the guilt of a brother's murder, and *moreover* ($\delta\grave{\epsilon}$ not $\tau\epsilon$) by your means save our house. The $\gamma\alpha\rho$ in fact introduces the *causa cognoscendi*, i. e. 'you may be sure I do desire it, *because* by saving you I shall effect the other object as well.' [Those whom this explanation does not satisfy may perhaps adopt Wecklein's suggestion, filling up the supposed *lacuna* somewhat as follows: 'I wish to save you, *therefore* I will help you to steal the image, for by this means,' etc.]

1. 995. The change from the plural $\alpha\pi\alpha\lambda\lambda\acute{\alpha}\xi\alpha\mu\epsilon\nu$ to the sing. $\sigma\acute{o}\sigma\alpha\mu\iota$ is to be noted, especially when (as Mr. England points out) the two

verbs are connected by a common *ἀν*. But such a connexion is hardly closer than that for instance in l. 578, where a singular participle stands in apposition with a plural verb, the subject being really one individual.

The δὲ after τὴν θεὸν refers back to the μὲν in l. 989.

ὅπως λάθω nearly = μὴ οὐ λάθω, but since δέδοικα implies anxiety about impending difficulties, ὅπως is used, as after ἀπορῶ and the like, = 'I am anxious as to how I may,' etc. Cp. *Heracl.* 248 μὴ τρέσσης ὅπως σέ τις . . . ἀποσπάσῃ (*al.* ἀποσπάσει) βίῃ, *Hipp.* 518 δέδοιχ' ὅπως μοι μὴ λίαν φανῆς (*al.* φανεί) σοφῇ. [Paley suggests πῶς λάθω;].

In l. 1012 Orestes reassures his sister on this point, and in l. 1400 Iphigenia prays the goddess to forgive her for removing the image.

l. 996. τύραννον, probably after λάθω, not after δέδοικα, as this would involve an awkward change of construction. It also suits the context better, since the moment of danger to Iphigenia would be *when* the king found the image gone.

l. 997. κρηπίδας, 'pedestal.' ἀγάλματος is perhaps best taken after κενάς.

l. 998. πῶς δ' οὐ, etc., = 'how then can I escape death?'

τίς δ' ἐνέστί μοι λόγος; 'what excuse can I offer?' Cp. *Dem. in Meid.* § 41 οὐκ ἐνεσται αὐτῷ λόγος οὐδὲ εἰς (Pflugk).

l. 999. ἀλλ' εἰ μὲν, etc., 'if this combined object can be effected at one time,' viz. the carrying away of the image and my deliverance. The *protasis* εἰ μὲν, etc. is continued in ἀγαλμά τ' οἴσεις . . . ἄξεις, the *apodosis* is stated in γίγνεται.

l. 1002. τούτου, etc., τοῦ ἀγάλματος, i.e. 'if I fail to accompany the image (in your ship) I shall perish' for losing it. [Schöne says τούτου = τοῦ ἀγεσθαι, 'if I fail in escaping,' but this forces the natural sense of χωρισθεῖσα, which merely denotes separation from the object of their voyage, namely to get the statue.]

l. 1004. φεύγω, sc. θάνατον, from the following equivalent clause, 'I shrink not from death itself, if only I shall have secured your safety.'

l. 1005. οὐ γὰρ ἀλλὰ = 'for certainly,' lit. 'it cannot be but (otherwise than) that,' etc. Cp. *Ar. Ran.* 498 οὐ γὰρ ἀλλὰ πειστέον = 'I must surely obey,' as one instance among many.

l. 1006. ποθεινός, 'regretted.' Cp. *Phoen.* 320 ποθεινός φίλους, ποθεινός θήβας.

l. 1008. There is no special force in the second part of the poetical compound κοινόφρων, (= κοινῇ). Cp. *Ion* 577 στεῖχε κοινόφρων πατρί.

[ll. 1010-11. These lines are probably spurious. (See Cr. Appendix.)]

l. 1012. γνώμης, 'my view' of the matter (Paley). τόδε, i.e. the act of carrying off the image. This is in answer to Iphigenia's scruples expressed in l. 995 (where see note). Orestes now begins to see that his vituperation of Apollo's oracle (ll. 77, 711) is unwarranted.

ll. 1014, 1015. The lost passage between these lines must have run somewhat as follows—'I believe the gods are on our side, since they have permitted me to reach the end of my wanderings, *καὶ σὸν πρόσωπον εἰσιδεῖν.*'

l. 1018. *τῇδε γὰρ νοσεῖ*, etc., 'for *here* (i.e. in getting away the image) is the difficulty as regards our return.' *Νοσεῖν* (see l. 536 n.) = *laborare* in its metaphorical sense. So *κάμνειν* in *Iph. Aul.* 966 *ἐν τῷδ' ἔκαμνε νόστος*.

l. 1019. *ἥδε βούλευσις πάρα = τὸδε ἡμῖν βουλευτέον ἐστί.*

l. 1021. *ξυνοφονεῖν*, 'to murder one's host.' Iphigenia refers especially to herself, as bound to Thoas by ties of hospitality. So in l. 1023 she uses the singular *δυναίμην*, considering herself as a partner in the suggested crime.

l. 1023. For the aor. *ἦνεσα* see on ll. 550, 862.

l. 1025. *ὥς δῆ*, with *λαβόντες*, 'do you mean that we should effect our escape under cover of darkness?' Orestes replies in effect—'Yes, for I am to act a thief's part, and do not pretend otherwise.'

σκότος, usually masc. in tragedy, but here neuter. Cp. Xen. *Cyr.* 1. 6. 40 *ἐν σκότει*, *Anab.* 2. 5. 7 *εἰς ποῖον σκότος*.

l. 1027. *ἱεροῦ*, probably with *φύλακες*, though it may be taken after *ἔνδον*. See various readings.

l. 1031. *ταῖς σοῖς ἀνίαις*, 'thy troubles,' in allusion to the murder of his mother, but euphemistically expressed.

l. 1032. γὰρ = 'why certainly,' with some such ellipse as 'no wonder you can make profit even of my troubles *for*,' etc.

l. 1034. *εἰ κερδανεύς*. Cp. *Hel.* 1051, where Menelaus replies to the suggestion that he should feign to be dead, *εἰ δὲ κερδανῶ λέγων, ἔτοιμός εἰμι*.

l. 1036. *ἔχουσα*, in implied apposition to the subject of *λέξομεν* (l. 579 n.), 'what reason have you (to offer)?'

τὸ ὅσιον, 'only what is pure,' i.e. 'not till thou art purified will I sacrifice thee.'

l. 1037. *δώσω*, sc. *ὥς* from l. 1035, 'I shall say that,' etc.

l. 1040. *ἔτι*, etc., '*still* the image remains,' i.e. 'you have not yet told me how we are to remove it.'

ἐφ' ᾧ, dat. of purpose, 'which was our object in sailing hither.'

l. 1041. *νύφαι*, dependent on (*ὥς*) *βουλήσομαι* (l. 1039).

σοῦ θιγόντος ὥς, 'under pretext of your having touched (contaminated) it.' Cp. l. 1037.

l. 1042. *ποῖ*, because of implied sense of motion in *νύφαι* (*going* to the shore). We should translate it 'where?' Cp. *Herc. Fur.* 74 *ποῖ πατὴρ ἀπεσσι γῆς*;

εἰπας, 'do you mean,' etc., another instance of the 'momentary' aorist; cp. ll. 862, 1023 n.

ἐκβολον, probably, as the context indicates, with πόντου (purposely repeated from l. 1039), 'arm' or 'inlet of the sea projecting (ἐκβάλλον) inland' (Lat. *aestuarium*), or, according to Wecklein = 'breakers;' cp. ἐκπίπτει κλύδων l. 1156. In either case νότερον will be an ornamental epithet; cp. 'madida palude' Ov. *Art. Am.* 1. 554 (Schöne). Others render it 'the spray-sprinkled promontory, that juts into the sea,' but this involves a less natural construction of πόντου.

Orestes is thinking of the creek close to the temple walls (l. 1196), which would be too public for their purpose. But Iphigenia reassures him by saying that she means a spot further off and more retired, close to his own ship.

l. 1043. Cp. ll. 107, 108. χαλινούς are 'mooring-cables,' also called χαλινωτήρια *Hec.* 539.

l. 1046. ἡμῖν, the *dat. ethicus*, 'this of ours.'

φόνου, 'deed of blood,' (l. 1033), in which Pylades is to be supposed to have taken part. [Iphigenia's answer (cp. also ll. 1171, 1173) makes it probable that the reading φόνου is correct, but several alterations have been proposed, for which see Crit. Appendix.]

l. 1047. λέξεσθαι, the fut. mid. used passively, as in *Alc.* 322 ἀλλ' αἴθρις ἐν τοῖς μηκέτ' οὐσι λέξομαι (where see note.)

Join χερσὶν with μίασμα, and ταύτῳ with σοί, 'the same *with* (as) yourself.' Cp. *Alc.* 365 ἐν ταῖσιν αὐταῖς γάρ μ' ἐπισκήψω κέδροις σοι τοῦσδε θείναι.

ἔχων, for the more usual infin., lit. 'shall be spoken of as having.' This is an extension of the rule of the participle after verbs of perception to verbs of simple declaration. The same construction is sometimes found with ἀγγέλλειν, ἐπιδεικνύναι, etc.

l. 1050. καὶ μὴν . . . γε, 'well, at any rate' (*et tamen*), i. e. in case of any difficulty there is the ship to fall back upon.

For πύλος cp. l. 307 n. νῆος πύλος εὐήρης describes the ship with its oars in position ready to strike the water. Cp. ll. 1345, etc.

l. 1051. πᾶσα refers to getting on board and sailing away. This must be Orestes' task, Iphigenia having done her part as soon as she has got the image down to the shore.

l. 1052. τᾶσδε, i. e. the attendant maidens who form the Chorus.

l. 1054. εἰς οἶκτον, 'for exciting sympathy.' Cp. Soph. *Aias* 510 κάρτα τοι φιλοῖκτιστον γυνή, though there the sense is rather 'prone to lamentation,' here 'to move pity' in others. Similarly *Herc. Fur.* 536 τὸ θῆλυ γὰρ πῶς μᾶλλον οἰκτρὸν ἀρσένων.

l. 1055. τὰ δ' ἄλλα, according to Paley, is adverbial, 'as for the rest,' Lat. *ceterum*. This line, if genuine, is a somewhat nervous expression of belief that everything will turn out well, = 'I only hope that,' etc.

l. 1058. Since τὰμὰ ἐστίν = ἐγὼ εἰμι, the infin. στερηθῆναι, follows

naturally. Wecklein cites Plat. *Protag.* p. 313 A ἐν φ' πάντ' ἐστὶ τὰ σὰ ἢ εὖ ἢ κακῶς πράττειν, where τὰ σὰ practically = σὺ.

l. 1059. ἄδελφῆς, i.e. Electra (l. 562), συγγένου, of course, being Orestes.

l. 1060. τάδ' ἀρχέτω = ἦδ' ἀρχῇ ἔστω.

l. 1061. Cp. *Hel.* 329 γυναῖκα μὲν δὴ συμπονεῖν γυναικὶ χρη.

l. 1062. σώξεν = *tacere*, as in Aesch. *Prom.* V. 532 τόνδε (λόγον) σώξων, 'keeping this secret.' Cp. *Soph. Oed. Col.* 1530 αὐτὸς αἰεὶ σώξε.

l. 1064. For ὅτ' = εἰ τι cp. l. 606 n. The omission of ἄν with the subj. (παρῇ) is common in Homer, tolerably so in tragedy, but rare in Attic prose. See note on *Alc.* 79 οὗτον τόδ' ἐγχεος κρατὸς ἀγνίστην τρίχα.

With πῶστη cp. *Virg. Aen.* 3. 112 'fida silentia sacris.'

l. 1066. For the gen. γῆς = εἰς γῆν cp. *Cyclops* 108 πορθμὸν πατροφᾶς χθονός, Hom. *Od.* 5. 344 νόστου γαίης Φαιήκων. The alternative νόστος ἡ θανεῖν is in apposition to τύχη, 'the chance either of return or of death.'

l. 1067. σὺ, to the leader of the Chorus. Next four others are addressed in turn (σὲ καὶ σέ, etc.), who were probably the leaders of each rank (ζύγον) or division (Hermann).

l. 1072. φησὶν = *ait*, 'assents,' the same as *αλνουσῶν* in next line.

l. 1073. *αλνουσῶν*, sc. ὁμῶν, = εἰ μὴ ἀλνεῖτε.

l. 1076. ἐκ γ' ἐμοῦ. For ἐκ instead of ἐπὶ, denoting the agent, cp. ἐκ γυναικὸς σφαγῆς l. 552 n.

σοι, *dat. ethicus* (cp. l. 1046) = 'as you desire.'

l. 1078. δναισθε = 'bless you!' Cp. *Iph. Aut.* 1359 δναιο τῶν φρενῶν. Hence the Homeric *δνήμενος*, 'blest,' the opposite of *δλόμενος* 'accursed' (*Il.* I. 2).

l. 1079. σὸν καὶ σὸν, to Orestes and Pylades, who, at Iphigenia's bidding, enter the temple.

ll. 1082, etc. Cp. the somewhat similar address of Helen to Hera in *Hel.* 1093, etc.

For Αὐλίδος πτυχὰς see l. 9 n.

l. 1083. πατροκτόνου χερὸς, 'a father's murdering hand.'

l. 1085. βροτοῖσι, 'in men's eyes' (England). Cp. τοῖσιν εἰδόσι l. 575, τοῖς ἐκεί l. 771.

l. 1088. The epithet εὐδαίμονα not only forms a contrast with the 'unblest' land of Tauri, but was a favourite designation of Athens, as a place renowned for superior piety and culture.' Cp. *Hdt.* 8. 111 'Ἀθῆναι μεγάλα τε καὶ εὐδαίμονες, *Soph. Oed. Col.* 282 τὰς εὐδαίμονας . . . 'Ἀθήνας, also l. 1483.

IPHIGENIA disappears within the temple.

ll. 1089-1151. CHORUS. 'O thou that mournest by the sea, Alcyon, bird of woe, to thy strain I tune my sorrows, of home joys bereft. There dwells Artemis the blest, by the Delian palm, the bay-tree and the olive,

and by the circling mere where swans make melody. What grief was mine, what tears, when torn from home by strangers I came to this land, to serve the maiden who ministers at these gory altars! Hard is their lot on whom after prosperous days misfortune falls. Soon thou, mistress mine, shalt speed on thy homeward voyage, with Pan and Phoebus for thy escort, and the spreading sails well filled shall urge thee on; while I am left here forlorn. O that as a bird I too might wing thitherward my airy way, where erst amid the festal throng I whirled in the dance, with graceful rivalry of charms, gay raiment, and flowing hair!

l. 1089. The bird called Alcyon (wrongly written Halcyon, and generally identified with the kingfisher) is described by Pliny, *N. Hist.* 10. 32. 47. For the legend of Alcyone and her husband Ceyx (πείσαν 1. 1093) see Classical Dict. and Ovid, *Met.* 11. 270.

l. 1091. οἶτον, in apposition with ἔλεγον, which is the cognate accus. with δαΐδεις, = 'bewailest thy sad fate.' Cp. Aesch. *Agam.* 1162 ὕμνοῦσι δ' ὕμνον . . . δταν, also (for οἶτον in connexion with this legend) Hom. *Il.* 9. 563 μήτηρ δ' ἀλκυόνης πολυπένης οἶτον ἔχουσα.

l. 1092. ξυνετοῖσι, i.e. 'to those who (like thee) are schooled in adversity,' or, as some take it, 'to those who know the legend well.' Thus in Aesch. *Suppl.* 62 (πενθεῖ νέκτορον οἶτον, etc.,) the mourning maidens compare their lament to that of the nightingale, which those who are skilled in bird-lore will understand.

l. 1093. ὅτι, 'seeing that,' in explanation of the epithet εὐξύνετον. (See preceding note.)

l. 1094. σοὶ παραβάλλομαι θρήνους, 'match my lament with thine.' σοὶ = τοῖς σοῖς θρήνοις.

l. 1095. ἀπτερος δρῆς = 'a human songstress' (Paley), a bird of woe like thee, only 'wingless.' Wecklein compares Aesch. *Agam.* 1258, where Clytaemnestra is called δίπους λέαινα, i.e. a lioness in human shape.

l. 1096. ἀγόρους, the festive throngs, which were the joy of Greek life. Cp. ll. 1143, etc.

l. 1097. ὀλβίαν, 'blest,' in contrast with the Tauric Artemis and her sanguinary rites. But λοχίαν (l. 1228 n.) may be right.

ll. 1099-1101. Cp. *Hec.* 458 (in reference to Delos) ἐνθα πρωτόγονός τε φοῖνιξ | δάφνα θ' ἱεροῦς ἀνεσχε | πτόρθους Λατοῖ φίλῃ | ὠδίνος ἀγαλμα δίας; also *Ion* 920 δάφνας ἔρρεα φοῖνικα παρ' ἀβροκόμαν, in allusion to the palm and bay-tree which sprang up at the command of Zeus to shade Leto during her travail. To these Euripides adds the Athenian olive, called γενέθλιον ἔρνος ἐλαίας by Callimachus, *Hymn. Del.* 262. Cp. Catull. 34. 5.

l. 1102. Λατοῦς ὠδίνι, 'to Leto in her pains.' The goddess is said to have supported herself by the branches of this tree; cp. Theognis l. 5—

Φοῖβε ἀναξ, ὅτε μὲν σε θεὰ τέκε πότνια Λητώ,
 φοῖνικος βαδινῆς χερσὶν ἐφαπαμένη,
 ἀθανάτων κάλλιστον, ἐπὶ τροχοειδέϊ λίμνῃ, etc.

This circular lake on Mount Cynthus is mentioned by Herodotus, 2. 170, with the same epithet *τροχοειδής*.

l. 1104. κύκλιον, after *εἰλίσσουσαν*, 'rolling its waters round and round,' the lake having no visible outlet.

κύκνος μελωδός. The swans of Delos were said to have sung at the birth of Apollo and Artemis. Cp. Callim. *Hymn. Del.* 49 κύκνοι ἐπ' ὠδίνεσσιν ᾄεσαν. In the *Ion* l. 167 the young priest of Apollo bids the swan that approaches the Delphic shrine λίμνας ἐπίβα τῆς Δηλιάδος, adding αἰμάξεις, εἰ μὴ πείσει, τὰς καλλιφθόγγους φῶδας.

l. 1110. ἐρετμοῖσι καὶ λόγχαις, instrumental dative = 'borne off by oar and lance,' since *ἔβαν* = *ἐφερόμην*. Cp. l. 1133.

l. 1111. ξαχρύσου, i.e. 'for a large sum.' The *ξα-* is intensive (as in *ξά-θεος*, *ξα-μενής*), the same as *δα-* in *δαφινός*, etc., and probably = *διά*, i.e. 'through.' Cp. *Alc.* 498 ξαχρύσου πέλτης.

l. 1112. νόστον βάρβαρον, 'journey to a strange land.' This is the primitive sense of *νόστος*, *νοστεῖν* (from *νέομαι*), though 'return home' is the more usual meaning. Cp. *Hel.* 428 νοστῶ, 'I am come,' *Soph. Phil.* 43 ἐπὶ φορβῆς νόστον, 'travelling in quest of food.'

l. 1113. ἑλαφοκτόνον, a regular epithet of Artemis as *venatrix*. See note on *Δίκτυνα* l. 127.

l. 1115. λατρεύω with the accus. instead of dative is rare. Cp. *Elect.* 130 τίνα πόλιν λατρεύεις ;

l. 1116. Ἑλληνοθύτας, a characteristic epithet of the altars of the Taurian goddess (*Il.* 39, 72). See Crit. Appendix.

ll. 1118-1120. With Badham's correction τῇ πάλαι for μεταβάλλει, the meaning is clear and the sentiment common enough,—viz. that a sudden change from prosperity to adversity is worse than the state of one who has been unfortunate all his life long (*σύντροφος δυσδαιμονία*). Cp. *Hel.* 418—

ἔταν δ' ἀνὴρ
 πρῶτῃ κακῶς ὑψηλός, εἰς ἀθηλίαν
 πίπτει κακίῳ τοῦ πάλαι δυσδαίμονος·

also *Herc. Fur.* 1291—

κεκλημένῳ δὲ φωνῇ μακαρίῳ ποτε
 αἰ μεταβολαὶ λυπηρόν, etc.

and *Troades* 634—

ὁ δ' ἐντυχῆσας ἐς τὸ δυστυχὲς πεσὼν
 ψυχὴν ἀλάττει τῆς πάροιθ' εὐπραξίας.

l. 1121. εὐτυχίας, the acc. pl., 'after' being the required sense of *μετά* here.

1. 1123. *πότνια*, 'mistress,' addressed to Iphigenia, not (as some take it) to Artemis.

1. 1126. *κάλαμος*, the syrinx or Pandean pipe, made of seven reeds fastened with wax. Cp. Theocr. *Id.* 13. 4 *κηροδέτω πνεύματι μελποόμενος*, Virg. *Ecl.* 2. 32 'Pan primus calamos cera conjungere plures Instituit.' Here Pan himself is supposed to act as piper (*κελευστής*) to the rowers, while Apollo directs their course.

1. 1129. *ἑπτατόνου* = *ἑπταχόρδου*, the strings being tuned at intervals of a tone or a semitone. Originally the lyre had only four strings; three are said to have been added by Terpander about 650 B.C. Cp. *Alc.* 447 *καθ' ἑπτάτονον τ' ὀρέϊαν χέλυν*, etc.

1. 1130. *πέμψει*, 'conduct,' *deducet*, a good correction for *ἄξει*, which has occurred just above (1. 1124), and is properly said of the ship rather than of the conductor.

Λιπαράν, another favourite epithet of Athens (1. 1018 n.), 'the bright and glorious.' Cp. *Alc.* 452, also Ar. *Eg.* 1329 *ὦ τὰ λιλπαρά καὶ ἱοστήφανοι καὶ ἀριζήλωτοι Ἀθῆναι*. But in *Ach.* 640 Aristophanes rallies his countrymen on their fondness for this epithet, which he says is better suited to oily sardines! (*ἀφύων τιμὴν περιάφας*).

1. 1133. *ροθίοις πλαταῖς*, 'sped by) oar-blades that stir the foam.' *ροθίοις*, an adj. as in 1. 407, where see note. For the dat. of instrument after *θήσει* cp. 1. 1110 n.

11. 1134-6. (According to Paley's later explanation), 'while to the breeze the sheets (*πόδες*) swell out the sails against the forestays (*ἐπὶ προτόνοις*) over the bows (*στόλον*) prow-wards, as the ship speeds on her way.' That is to say, the sails bulge out so as to touch the *πρότονοι*, which were ropes fastened from the masthead to the bows of the ship. The *στόλος* was a projection from the prow, usually terminating in a figure-head; here it stands generally for the 'bows.' *πόδες* were ropes attached to the lower ends of the sail, and fastened on each side aft. The whole is a description of a ship in full sail before a fair wind. [Others take *πρότονοι* to mean 'halyards,' by which the sail itself is regulated, in which case the best reading is Hermann's *ἱστία πρότονοι* ... *πόδας τε* (MSS. *πόδα*) or Mr. England's *πόδες τε*. This sense of *πρότονοι* is maintained on the strength of a passage in *Hecuba* 114 *λαίφη προτόνους διερεϊδόμενα*, which is commonly rendered 'sails supported by the halyards.' There however, as in the present passage (with the text-reading *ἐπὶ προτόνους*), the right translation may be 'pressing against the forestays.' The only other instance of *πρότονος* in tragedy seems to be Aesch. *Ag.* 870, where it is termed *σπητρναός*, and can only mean 'fore-stay.']

1. 1137. The maidens of the Chorus desire to wing their way through the upper air, along the sun's 'bright course,' which is called *ἡπόδρομον*

by a common metaphor from the chariot races. Cp. l. 192 n., and Soph. *Aias* 845 σὺ δ', ὦ τὸν αἰὼν οὐρανὸν διφρηλατῶν, 'Hail, etc.

l. 1138. εὐάλιον πῦρ = ἥλιον λαμπρὸν πῦρ, the second part of the compound being equivalent to a noun in the genitive case. Cp. δόξα εὐάγγελος *Med.* 1010, and see note on l. 12.

l. 1141. ἀμοῖς, Doric for ἡμετέροις, but used in tragedy for ἐμοῖς, as ἡμεῖς for ἐγώ. Cp. σύγγονον ἀμὼν l. 149, ἀμὼν βίον (= ἐμὼν) *Alc.* 396.

l. 1142. λήξαιμι θοάζουσα, i. e. 'stay my flight,' come to a pause and fold my wings there.

l. 1143. χοροῖς, a local dative, = ἐν χοροῖς, but the preposition may be omitted. Cp. σῆαυσα χοροῖς *Elect.* 178.

δοῖ with ἑσκίαζον, the participles εἰλίσσουσα, etc. intervening. [If we adopt Hermann's reading δβρόπλουτον δτ' εἰς ἔριν in l. 1148, ἱστάμην must be supplied here from σταίην.]

l. 1144. πάρεδρος, 'a bridesmaid,' dancing and singing at the marriage feast. See the opening lines of Theocr. *Id.* 18, the *Epithalamium* of Helen.

l. 1145. φίλας (according to the text-reading) must go with ἀμίλλας, 'in friendly rivalry of charms with bands of my fellows.' Cp. *Psalm* 45. 15 (P. B. version.) περὶ is separated by *tnesis* from εἰλίσσουσα.

l. 1148. δβροπλούτοιο χλιδᾶς = 'rich and graceful ornament.' The compound adj. is formed somewhat in the same way as εὐάλιον above. See note on l. 1138. The expression (if χλιδᾶς is correct) may, as Wecklein suggests, have been borrowed from Aesch. *Prom.* V. 466 δγαλμα τῆς ὑπερπλούτου χλιδῆς.

l. 1149. φάρεα καὶ πλοκάμους, etc. The 'gorgeous veil and the clustering curls,' which half conceal and half reveal the charms of the face beneath, complete the picture. In similar language Antigone (*Phoenissae* 1486) recalls with longing desire the festivities of former days, οὐ προκαλυπτομένα βοτρυώδεος ἀβρὰ παρηίδος (φέρουμαι) . . . πρόδεμα δίκουσα κόμας ἀπ' ἐμᾶς, στολίδα κροκόεσσαν ἀνείσα χλιδᾶς.

l. 1151. With ἑσκίαζον γένυας must be supplied from γένυσιν, the curls being said to shade the cheeks; unless we adopt the reading γένυν ἑπεσκίαζον or συνεσκίαζον (with πόδες τε or πόδας τε in strophe, l. 1135). Cp. *Bacch.* 445 πλόκαμος . . . γένυν παρ' αὐτὴν κεχυμένος.

Enter THOAS, meeting Iphigenia as she leaves the temple with the image in her hands

ll. 1153-1233. THOAS. 'Is the sacrifice done? (to Iphigenia.) Ha! why removest thou the image? what is the matter?' IPH. 'The victims are unclean.' TH. 'How knowest thou this?' IPH. 'Because the image turned away its face and closed its eyes.' TH. 'What have the strangers done?' IPH. 'A dreadful deed, the murder of their mother; this they told me.' TH. 'What shall we do?' IPH. 'First they must be purified

in the sea, and the image too.' TH. 'Take them where thou wilt. I praise thy piety.' IPH. 'Let the men be bound and their faces be veiled; bid everyone remain indoors, lest the sight defile them, and stay thou here.' TH. 'What to do?' IPH. 'To purify the temple while I am away; and whatever may befall, marvel not.' TH. 'I will do thy bidding, and may heaven prosper thy work.'

THOAS retires towards the temple, whence issue ORESTES and PYLADES in chains, with a train of attendants.

IPH. 'Here come the strangers forth, with all things needful for our holy rites. Let no one approach the shrine. Virgin daughter of Zeus, aid thou my enterprise, as best thou knowest!'

Exit IPHIGENIA, walking in the rear of the procession.

l. 1153. πυλῶδες, 'warden,' the same as κληδοῦχος l. 131.

l. 1154. κατήρξατο. See note on κατάρχουμαι l. 40.

l. 1155. σῶμα, acc. of respect.

λάμπονται vividly describes the effect of intense heat from the fire fed by oil, in which the bodies of victims were consumed (ll. 623, 626). For the passive λάμπονται cp. ἐλάμπετο Med. 1194, from the transitive λάμπειν 'to light up,' as in Hel. 1131 δόλιον δστέρα λάμπας.

l. 1157. ἀκινήτων, Lat. *non movenda*, said of sacred objects which it is sacrilege to move or touch, hence 'inviolable.' Cp. Hdt. 6. 134 κινήσοντά τι τῶν ἀκινήτων.

l. 1159. ἐν παραστάσιν, in vestibulo, properly the portico or colonnade in front of the temple. Cp. els παραστάδας Phoen. 415.

l. 1161. ἀπέπτυσσα (also in Hipp. 614), is an expression of horror, = 'heaven save us!' derived from the belief that spitting averted evil omens. ὁσίῳ γάρ, etc. i.e. 'I utter this word for religion's sake' (= ὁσίας ἔκατι l. 1461), i.e. to avert the consequences of defilement.

l. 1163. καθαρὰ τὰ θύματα, the oblique, sometimes called the 'tertiary,' predicate, 'the victims which you have had captured are not clean.' Cp. l. 1171, Soph. Aias 1121 οὐ γὰρ βάνυσον τὴν τέχνην ἐκρησάμεν, among many instances.

ἡγρεῦσασθε, plural, because the king acts through his servants.

l. 1164. δόξαν, 'a (mere) conjecture.'

l. 1165. πάλιν, 'backwards.' Cp. πάλιν στέφεται Med. 411. A similar portent is related in Caesar, B. Civ. 3. 105, of an image of Victory in the temple of Minerva at Elis. See also Ovid, Fast. 6. 613. This phenomenon, as well as that of winking images (l. 1167), is a familiar legend in ancient and modern times.

l. 1168. τὸ μῶσος, 'the pollution,' mentioned by Iphigenia in l. 1163.

l. 1170. The expression βαρβάρων, in the mouth of a barbarian king, is quite according to tragic usage. Cp. ll. 1174, 1422, Hel. 1258, Aesch. Prom. 255.

l. 1171. For οἰκείον τὸν φόνον cp. l. 1163 n. φόνον = φόνου μᾶσμα, 'charged with the guilt of murder.' Κτᾶσθαι φόνον is like κτᾶσθαι δειλίαν, δύσκειαν, etc. See on l. 676.

l. 1174. Thoas swears by Apollo in Greek fashion (cp. l. 1170 n.). So Theoclymenus, *Hel.* 1204, exclaims 'Ἀπολλων, ὡς ἐσθῆτι δυσμύρφα πρέπει. See note there.

l. 1177. σφινδὸν ἐπ' αἰθέρα, i. e. to purge away the pollution beneath the pure air of heaven (πνεῦμα καθαρὸν οὐρανοῦ *Hel.* 867). See note there, also on l. 43, where Iphigenia tells her dream aloud to the morning air.

φόνου, 'the stains of blood,' as in l. 1174.

l. 1179. ἠλεγχον, 'questioned them,' the legal term for cross-examination.

l. 1180. ὥς = ὅτι οὕτως (Paley), justifying the use of the epithet σοφῆν.

l. 1181. καὶ νῦν, 'and but now,' continuing from l. 1178.

καθεῖσαν, 'let down,' like a bait for fish. Cp. Ar. *Vesp.* 174 οἶαν πρόφασιν καθῆκεν.

φρενῶν, after δέλεαρ, 'a bait to entice my fancy.'

l. 1182. φέλτρον, 'lure,' in the form of pleasant tidings from Argos.

τῶν Ἀργέθεν = τῶν ἐν Ἀργεῖ (since the message comes from Argos), by what is called *constructio praegnans* with prepositions or adverbs indicating motion. Cp. Xen. *Anab.* 12. 18 οἱ ἐκ τῆς ἀγορᾶς ἐφυγον, as a well-known instance, also (probably) τὰφ' Ἑλλάδος l. 540.

τῶν may be masc. or neuter, probably the former, 'concerning your friends at Argos.'

l. 1184. ὥς δῆ, indicating the (supposed) obvious motive of their communication, 'of course to induce you to save them,' etc.

l. 1185. This seemingly gratuitous falsehood is perhaps intended to lead off the conversation from dangerous ground, viz. the preservation of Orestes, hinted at in the last remark of Thoas.

l. 1186. ἐξένευσας may be from ἐκνεῖν or ἐκνεύειν. The former would refer back to the metaphor of the 'bait' in l. 1181, 'you naturally avoided (lit. 'swam away from') the bait by reference (εἰς) to your duty to the goddess.' But as several lines have intervened, it is simpler to take the verb as from ἐκνεύω, 'you naturally inclined (from the temptation) to the side of the goddess.' Schöne, commenting on ἐξένευσας l. 1330, cites *Phoen.* 1268 ἐς θάνατον ἐκνεύοντε, 'inclining (from life) to death.'

l. 1190. ἐν ἔργῳ, 'in operation,' meaning that it was high time her officials were engaged in their sacrificial work.

l. 1191. See note on ἐναλίεθρον l. 255.

l. 1193. This line seems to have passed into a proverb. An anecdote related by Diogenes Laertius makes it refer to the virtue of sea-bathing,

by which Euripides had once benefited during a visit to Egypt. But the ancient belief in purification by water, from moral as well as material stains, was almost universal. Cp. the words of Ajax in Soph. *Aias* 654—

δλλ' εἰμι πρὸς τε λουτρὰ καὶ παρακτίους
 λειμῶνας, ὡς ἂν λύμαθ' ἀγνίσας ἐμὰ
 μῆνιν βαρεῖαν ἐξαλύσωμαι θεᾶς.

Also see Ovid's account in *Fasti*, bk. 2, of the atoning rites called *Februa*, which concludes with the lines—

'Ah nimium faciles, qui tristia crimina caedis
 Fluminea tolli posse putetis aqua'

καὶ δὲ is meant to be understood by Thoas in the sense of 'guilt,' but Iphigenia really means that the sea will help her to get rid of her 'troubles,' by affording a means of escape.

l. 1195. Another *double entente* lies in τὰ μὰ, 'my own designs' and 'my work' of purification. The same remark applies to ἄλλα δράσομεν in l. 1197.

l. 1196. The temple being close to the sea, Thoas naturally supposes that she would go to the nearest part of the shore. As this would not suit either her real or professed purpose, she replies ἐρημίας δεῖ. With ἐκπίπτει κλύδων cp. νωτερόν ἐκβολὴν l. 1042 n.

l. 1201. οὐ γὰρ, 'no, for else,' were it otherwise,' etc.

l. 1202. δίκαιος, feminine. Cp. ὁδὸν δίκαιον *Heracl.* 902. Many adjectives in -αῖος are of two terminations only. Cp. νεφέλας δρομαίων *Alc.* 244, ἀγγελθεῖσά μοι γενναῖος *Hec.* 592.

ἡσέβεια is 'your present piety,' hence Monk's proposed alteration to δίκαιον would be too general—meaning 'piety is a right thing' in the abstract.

l. 1203. Iphigenia's growing excitement is marked by the change to trochaic metre. Each tetrameter is divided between the two speakers, the second half-verse following quickly upon the first. Cp. *Orest.* 775, etc., *Ion* 530, etc., *Iph. Aul.* 1337; also (without division of parts) *Bacch.* 604, etc., *Troad.* 444, etc. This last, as Mr. England observes, is the earliest known play in which Euripides uses this metre, its date being 415 B.C.

For the stereotyped formula in οἴσθ' ἔ μοι γενέσθω, incapable of being literally rendered, see note on l. 759. Here the sense is 'let me have what you know I require.' By disclaiming any such knowledge Thoas gives Iphigenia the initiative.

l. 1207. ἡλίου, etc. This was to avoid pollution of the sun's beams by contact with a homicide. Thus in Soph. *Oed. Tyr.* 1425 Creon bids the attendants remove the wretched Oedipus indoors, saying—

τὴν γοῦν πάντα βόσκουσιν φλόγα
αἰδεῖσθ' ἀνακτος Ἑλίου, τοιόνδ' ἄγος
ἀκάλυπτον οὕτω δεικνύναι.

Also in *Herc. Fur.* 1231 Heracles, after murdering his children, asks in surprise τί δῆτ' ἐμὸν κρᾶτ' ἀνεκάλυψας ἡλίω;

l. 1209. πόλει = τοῖς πολίταις, after σημαίνει.

ποῖας τύχας; 'what hap?' i. e. 'emergency.' Thoas takes σημαίνει as a word of warning as to certain consequences, the nature of which he desires to learn. Iphigenia first concludes her injunction, but in l. 1211 she gives the reason in answer to Thoas' further inquiries μὴ συναντῶσιν φόνω; He then understands the reason why, and gives the order στείχε, etc. to one of the attendants.

l. 1210. συναντῶσιν, a probable correction by Elmsley for συναντῶεν. The opt. could only mean ('are they to be told that you ordered this) that they *might* not meet the murderer?' a needlessly cumbersome construction.

l. 1212. καὶ φίλων, etc. Iphigenia seems at first to mean, 'I have special need of *friends*' (referring tacitly to Orestes). But as soon as Thoas has chosen to apply the term to himself, she craftily adds μηδέν' εἰς ὄψιν πελάζειν, 'let my *friends* take special care to keep out of the way,' the absence of Thoas being of course all important.

l. 1214. The original trimeter ὥς . . . πόλις is possibly an interpolation. But supposing it to be genuine, the first εἰκότως, 'naturally so,' assigned to Iphigenia, may easily have dropt out, and the whole forms an appropriate conclusion to the section.

l. 1215. ναῶν, here in its restricted sense of 'shrine,' since Thoas was to be inside the 'temple' (ιερόν). Cp. ll. 1287, 1308.

l. 1216. Cp. *Hel.* 865-870, where Theonoe bids her attendants purify the path before her 'with cleansing fire' (καθαροῖφι φλογί). So in Homer *Od.* 22. 481, etc., after slaughter of the suitors Odysseus calls for fire and brimstone to purify the palace—οἷε θεῖον, γρηθ, κακῶν ἀκος, οἷε δὲ καὶ πῦρ, ὄφρα θεεύσω μέγαρον.

The purification of the *temple* properly devolved upon Iphigenia as priestess, but she irregularly assigns this task to Thoas, to keep him out of the way while she was 'otherwise engaged' (l. 1197).

καθαρόν, predicative, 'that you may find it purified on your return.'

l. 1218. παλαμναῖον, here neuter = *piaculum*, 'the pollution' proceeding from the murderer (παλαμναῖος). For the superstition about covering the head Bothe cites Plautus, *Mostellaria* 2. 2. 90 'cave respexis! fuge atque operi caput.'

l. 1219. τοῦδ' ὅρος, etc., lit. 'what is to be my limit in this case?' i. e. 'how long am I to wait for you?' Iphigenia continues her remarks

without noticing Thoas' question; telling him in effect that he need not trouble himself about the matter.

l. 1221. εἰ γὰρ, like *o si*, expresses a wish. Cp. *Al.* 91, 1072.

ὧς θέλω is of course again ambiguous. Cp. ll. 1195, 1197, also Helen's words to Theoclymenus, οὐ γὰρ θέλω *Hel.* 1405.

Here the two captives are seen issuing from the temple, chained and guarded.

l. 1223. κόσμον, i.e. the sacred robe and ornaments, ostensibly for purification with the image, but in reality to be carried away with it.

l. 1225. προῦθέμην, etc., 'I prescribed for purifying the strangers and the goddess.' Bothe cites *Soph. Ant.* 160 τήνδε γερόντων προῦθετο λέσχην.

l. 1227. εἴ τις, etc. At l. 1210 Iphigenia had desired Thoas to issue a general order; here she specifies individuals to whom pollution would be particularly disastrous—ministers in holy offices, parties intending marriage, and women in childbirth.

The plurals ναῶν and θεοῖς should refer to divine service generally, but here must apply to that of Artemis alone, since she was the only deity who had a temple at Tauri.

For πυλῶρος cp. l. 1153 n.

l. 1228. Offerings before marriage (προτέλεια γάμων) were presented to Artemis, who was also the protectress of women in childbirth, under the title of Eileithyia (Εἰλεῖθυια).

With τόκοις βαρύνεται Pflugk compares *Theocr. Id.* 17. 61 Ἄντιγόνas θυγάτηρ βεβαρημένα ὠδίνεσσιν.

l. 1231. οὐ χρεή, i.e. at Athens (l. 1087), or rather at Halae in Attica (l. 1452), where her rites would be pure from the stain of human blood. Thoas of course would understand καθαρὸν δόμον to mean her present temple when purified (l. 1216).

l. 1232. τέλλα, etc. Schöne compares Clytaemnestra's reserve in her prayer to Apollo, *Soph. Elect.* 657—

τὰ δ' ἄλλα πάντα, καὶ σιαπώσης ἐμοῦ,
ἐπαξίω σε δαίμον' ὄντ' ἐξειδέναί.

l. 1233. τὰ πλείονα = *cetera*, as the article implies, i.e. what still remains to be done, though Iphigenia refrains from naming it. Or, as Badham explains it, τὰ πλείονα τῶν νῦν ἐρημένον.

l. 1234-1283. CHORUS. 'Hail! glorious Leto's son, lord of the lyre and bow, whom erst from the vales of Delos thy mother bore away to Parnassus' holy hill, where stood the oracular shrine of Earth, by the scaly dragon guarded. Him, Phoebus, thine infant hands did slay; and there thou holdest thy throne, hard by Castalia's fount, dispensing to mortals thy oracles of truth divine. But when Earth, wroth for her daughter Themis' sake thus driven from her seat, sent up deluding

dreams and robbed Phoebus of his honour, straight hied the god to Olympus, and clasping the throne of Zeus besought his aid. Then moved by his prayer Zeus bade the nightly visions cease, and restored to Loxias the gorgeous fane, rich with the wealth of nations, the oracle of the world.'

This chorus is not, as some have thought, irrelevant to the subject of the play, but is a vindication of the authority of Apollo's oracle, which Orestes had been inclined to discredit, but which was shortly to find its fulfilment. The contrast drawn in the antistrophe between the sure predictions of Phoebus and the deceitfulness of the ancient Dream-oracle, which Zeus had abolished at the entreaty of the god, has a direct reference to Iphigenia's dream, proved by subsequent events to have been misleading.

1. 1234. εὖπαις γόνος, like εὖπαιδα γόνον *Herc. Fur.* 690, καλλίπαις θεῶν *Orest.* 964. These epithets are usually applied to the parents, 'having fair offspring,' as in *Hec.* 810 εὖπαις ποτ' οὔσα, νῦν δὲ γράψαις θ' ἄμα.

1. 1235. Δηλιάσιν γυάλοισι. For the adj. of feminine form with neuter substantive cp. *Orest.* 270 μανιάσιν λυσσήμασι, *Hel.* 1302 δρομάδι κώλῳ, also 'victricia arma' *Virg. Aen.* 3. 54.

καρποφόροις, an ornamental epithet, probably in allusion to the trees that sprang forth at Apollo's birth (1. 1100). Delos is really a barren rocky island.

1. 1236. γυάλοισι is a local dative, to be taken with ἐν κυθάρα σοφὸν, marking the scene of Apollo's early displays of skill, and not with the verb φέρεν.

1. 1238. ἃ τ' ἐπὶ τόξῳ, etc., in reference to Artemis, the goddess of archery and hunting (*Ἄρτεμις τοχέα* *Hom. Il.* 5. 53). Being the twin sister of Apollo and also closely associated with him, she is naturally mentioned here in connexion with his birth.

1. 1239. φέρεν, sc. Λατώ from 1. 1244.

1. 1240. δειράδος, Mount Cynthus in Delos, *Κύνθιον ὄχθον* 1. 1098.

1. 1242. ἀστράκτων, 'not trickling,' i.e. flowing in abundance. Cp. *Soph. Oed. Col.* 1251 ἀστακτὶ λείβων δάκρυον.

μάτερα, in apposition with κορυφῶν, Mount Parnassus being the 'parent' of many rills which flow from it; among these was the famed Castalian spring.

1. 1243. βακχεύουσιν Διόνυσῳ, 'where Dionysus holds revel,' like 'virginibus bacchata Lacaeis Taygeta' *Virg. Georg.* 2. 488, 'bacchatam Naxon' *Aen.* 3. 125. See the chorus in *Ion* 714, etc. ἰὼ δειράδες Παρνασοῦ πέτρας, ἵνα Βάκχιος . . . πηδᾷ, etc.

1. 1245. δράκων, the Python, who guarded the oracle while Themis held it. The story of the slaying of Python by Apollo is told in *Ovid, Met.* 1. 441, etc.

l. 1246. Various attempts have been made to alter *κατάχαλκος*, assumed by most editors to be corrupt. (See Crit. Appendix.) As it stands, it must mean 'gleaming in mail of bronze,' and by its position between *σκιερᾷ* and *εὐφύλλῳ δάφνῳ* (= *σκιᾷ εὐφύλλου δάφνας*) it gives a picture of the serpent's brown scales partly concealed by the dark green foliage of the laurel. Cp. *Phoen.* 110 *κατάχαλκον ἅπαν πεδῖον ἀστράπτει*, in reference to the gleam of armour. A bay-tree grew near the shrine and sacred tripod at Delphi.

l. 1248. *μαντεῖον χθόνιον*. Before the time of Themis her mother Earth herself possessed the oracle. Cp. Aesch. *Eum.* 2, 3 *Θέμιν, ἣ δὴ τὸ μητρὸς δευτέρᾳ τὸδ' ἔζετο μαντεῖον*.

l. 1249. For a similar passage, with *ἔτι* thus repeated, cp. l. 232 *ἔτι βρέφος, ἔτι νέον, etc.*

l. 1253. *χρῦσέφ*. This short *υ* occurs in *Med.* 633, *Bacch.* 372, and elsewhere; thirteen instances in all.

l. 1255. *μαντείας* with *θεσφάτων* = 'divine oracles.' Cp. *Orest.* 592—

*ὄρᾱς; Ἀπόλλων δὲ μεσομφάλους ἔδρας
ναῖον βροτοῖσι στόμα νέμει σαφέστατον, etc.*

l. 1257. *ὑπο*, in its primitive sense 'from beneath,' as in Homer. Cp. *Od.* 9. 140 *κρήνη ὑπὸ σπείους*, etc. Here *ἀδύτων ὑπο* refers to the chasm whence the vapour issued, by which the Pythian priestess was, in the most literal sense of the word, 'inspired.'

l. 1258. *μέσον γᾶς*, etc. See quotation from *Orest.* 592, l. 1255 n. Hence Delphi is called *γῆς ὀμφαλὸς Med.* 668, *Ion* 224, and elsewhere. See especially the chorus in the *Phoenissae* 202, etc., for places in connexion with Apollo's worship at Delphi (*Κασταλλίας ὕδωρ, μεσόμφαλα γύαλα φοῖβον*, etc.).

l. 1259. *Γᾶς*, after *παῖδα* (see on l. 1248). The addition of *ἰών* lends animation to the narrative. Cp. *βακχεύσας δ' ἰών Bacch.* 343, *ὄσσην . . . ὕβριν ἐκτίσται' ἰών*. It is an Epic appendage, quite in keeping with the generally antique phraseology of this ode. Cp. Hom. *Il.* 1. 137 *ἐγὼ δέ κεν αὐτὸς ἔλωμαι, ἢ τεδὴν ἢ Αἰάντος ἰὼν γέρας*.

l. 1260. *ἀπενάσσαστο* (from *ἀποναίω*), 'dispossessed.' The middle is usually intransitive.

l. 1263. Cp. *Hec.* 70 *δ' ποτνία χθὼν, μελανοπτερόγων μήτηρ δνειρῶν*. The story of Earth's interference with the rites of Phoebus, in revenge for his ejection of her daughter Themis, is either derived from an unknown source or (more probably) is the poet's own invention. According to traditional belief, the dark and impure 'Chthonian' powers were banished once for all by the Dorian Apollo, whose oracles took the place of dreams.

l. 1264. *τὰ πρότα*, 'the past,' *τὰ ἔπειτα*, 'the future,' with *ῥσα*, etc.,

in apposition. [Or, with Seidler's reading δ τ' for $\delta\sigma\alpha$, τὰ ἐπεῖτα will mean the *immediate* and δ τ' ἐμελλε the *remote* future.]

1. 1266. ὕπνου, probably not a gen. of time, = 'during sleep,' but to be taken with χαμεῖνας, 'beds of slumber,' since the consultants of the oracle usually had to pass the night in some cavern under or near the shrine. The most celebrated oracles were those of Amphiarus near Thebes (Hdt. 8. 124), of Asclepius at Epidaurus and elsewhere, and of Trophonius at Lebadea in Boeotia. Virgil, *Aen.* 7. 82, etc., describes the Italian oracle of Faunus at Albunea, consulted by king Latinus—

'Caesarum ovium sub nocte silenti
Pellibus incubuit stratis somnosque petivit;
Multa modis simulacra videt volitantia miris,
Et varias audit voces, fruiturque deorum
Colloquio.'

1. 1267. Γαῖα is not, as some have thought, a needless repetition of χθών in 1. 1264; the latter being the material ground, barely personified, Γαῖα the Earth-goddess, by whose divine agency the dream-phantoms were produced.

1. 1269. φθόνῳ θυγατρὸς. See above ll. 1259, etc.

1. 1271. χεῖρα παιδὸν, etc., clasped his infant hands round the throne.' ἔλιξεν denotes a firm grasp (cp. 'implicuit materno brachia collo' Ov. *Met.* 1. 762); ἐκ (as in κρέμασθαι ἐκ, etc.) gives the idea of hanging from, i.e. clinging to the feet of the throne.

1. 1272. The infin. ἀφελεῖν depends on the idea of entreaty involved in χεῖρα ἔλιξεν, etc., 'praying him to remove,' etc.

1. 1273. χθονίαν μῆνιν νύχιον, i.e. the wrath of Earth manifested in nightly visions.

1. 1274. γέλασε, sc. Ζεὺς, from 1. 1271. ἄφαρ is rare in tragedy, occurring only here in Euripides, once in Aeschylus (*Pers.* 471), thrice in Sophocles, in one play, the *Trachiniae*. The meaning here is 'had come straight to him,' or perhaps 'so soon,' i.e. as Mr. England explains it, 'while yet so young.'

1. 1275. πολύχρυσα, in anticipation of the immense wealth of the Delphic temple, enriched by offerings from all parts of the world from the time of Homer downwards. See Hdt. 1. 51.

λατρεύματα = 'seat of worship' or 'shrine.'

1. 1276. ἐπὶ ἔσεισεν κόμαν = ἐπένευσε, as in Hom. *Il.* 1. 528 ἐπ' ὄφρυσι νεῦσε Κρονίων, *ib.* 15. 75, and elsewhere; the usual sign of assent, hence the infin. παῦσαι naturally follows, = 'promised to stop.'

1. 1278. ἀπὸ, with βροτῶν.

λαθούσαν νυκτωπὸν (if λαθούσαν be correct) must mean 'oblivion inherent in nightly visions,' in reference to the evanescent nature of

dreams as contrasted with the sure predictions of Phoebus. But see various readings.

l. 1282. πολύνορι, etc., in allusion to the crowds of strangers that thronged the Delphic oracle.

l. 1283. θάρση (ἔθηκε) βροτοῖς, 'restored confidence to men,' in place of the uncertainty (λαθοσύνα) under which they had once laboured.

δοῖδαι, instrumental dative, 'in' or 'by (giving them) oracular responses.' Cp. μαντείας θεσφάτων, l. 1255.

Enter a MESSENGER in haste.

ll. 1284-1434. MESSENGER. 'Where is the king? Open instantly the gates.' CHORUS. 'What news?' MESS. 'The strangers have fled, by Iphigenia's help; the image too is gone.' CH. 'Incredible! but the king is not here; find him, if you can.' MESS. 'Is he not within? (knocking loud). Ho there! open the doors! tell the king I bring ill tidings.' THOAS (appearing at the door). 'Who calls so loud?' MESS. 'Ah! art thou here? then was I deceived. But hear my tale. Iphigenia has fled with the strangers and the image.' TH. 'How? What induced her?' MESS. 'To save Orestes; for he was the destined victim. But now to chase the fugitives.' TH. 'All in good time; meanwhile tell thy story.' MESS. 'When we reached the shore, having the captives in our charge, the priestess bade us stand aside, while she holding their chains walked behind. Presently we heard her chanting aloud some magic strains, and after long delay, fearing mischief, we ventured to approach the forbidden spot. There we espied the Greek ship well manned and ready to sail; the strangers standing on the shore, while ladders were let down from the stern to help them get aboard. Then, aware of their craft, we laid hands on the priestess and tried to unship the rudders, crying out the while: "What do ye here? Who art thou, that carriest off this maiden from us?" But he replied, "Orestes is my name; 'tis my sister I am bearing away." Thereat fell we to blows, and fierce and bloody was the conflict, till at last, spent and wounded sore, we fled to the heights; thence we with stones, and they from the ship with darts, resumed the fray. Suddenly a heavy sea drove the vessel backward, and Orestes with desperate effort lifted on board his sister and the image. Then a voice was heard encouraging the crew, who, with shouts and well plied oars fast gained the harbour bar. But there a violent gale drove them again towards land; whereupon the maiden cried aloud to Artemis for aid; but still, in spite of efforts, nearer to the rocks their vessel drew. And I at once ran hither to tell thee; now therefore hasten in pursuit, for they cannot escape. Poseidon, who rules the sea, is surely their enemy and will deliver them into thy hands.' TH. 'Haste, all of you, to the shore; pursue the strangers by sea and land; seize and bring them hither! (To the Chorus.) You I will punish later, accomplices in their crime.'

1. 1284. βώμιοί τ' ἐπιστάται, 'ministers of the altar,' probably the actual slayers of the victims (l. 609). Both this and ναοφύλακες are general terms, not referring especially to the Chorus.

1. 1285. κυρεῖ βεβώς = τυγχάνει ὤν.

1. 1286. καλεῖτε, i.e. if he is inside, as we think he may be.

1. 1288. μὴ κελευσθεῖσαν, said with mock courtesy, 'if I may presume to speak unbidden.' The Chorus had not been particularly addressed.

1. 1289. δῖπτυχοι. Cp. ll. 242, 474 n.

ll. 1291, 1292. φεύγοντες (*pres.*), but λαβόντες (*aor.*), since they had actually taken the image, but were now in the act of flight.

1. 1297. ὅπου, sc. ἐκείσε (see on ὅποι l. 113), = 'go after him till you find him,' of course intentionally vague.

1. 1299. μέρος is best taken as nom. to μέτεστι, though this verb is usually impersonal; lit. 'a share is with you,' i.e. 'you have taken some part in.' Markland cites Hdt. i. 88 οὐδὲν γάρ μου ἔτι τούτων μέτα.

1. 1301. κρατούντων πύλας, meaning the royal palace; but the indefinite plural is used instead of the exact βασιλείας.

1. 1302. ἐρμηνεύς probably does not refer to any special officer, but merely means 'an informant,' according to its derivation from Ἑρμῆς, who was the 'exponent' to men of the divine will.

1. 1306. φόρτον κακῶν, 'budget of misfortunes,' a colloquial term, as applied to news, lit. a 'burden.' Cp. φόρτον χρέας *Suppl.* 20. [The 'burden' of a song has quite a different derivation, from the French *bourdon*.]

1. 1307. ἵστησιν βοήν, 'sets up' (as we say) 'a cry.' Cp. *Heracl.* 120 βοήν ἕστησε, *Soph. Phil.* 1263 θόρυβος ἵσταται.

1. 1309. ἔφασκον, καί, etc., practically = ἀπήλυνόν με φάσκοντες, etc., but the abrupt parenthesis indicates hurry and excitement. (See *Crit. Appendix*.)

1. 1310. ἄρα, 'as it seems,' or 'after all.' Cp. ll. 351, 569 n.

1. 1312. αὐθις, 'hereafter,' as in l. 1432.

τὰ τῶνδε, i.e. 'what *their* motive was.'

τὰ ἐν ποσὶ, 'the matter in hand.' Cp. *Alc.* 739 τοὺν ποσὶν κακὸν, *Troad.* 938 τὰν ποσὶν λέγειν. So *Ter. Adelph.* 3. 4. 22 'quod ante pedes est.'

1. 1317. πνεῦμα συμφορᾶς, either 'favouring gale' or 'unlucky wind of fortune,' according as we look at it from Iphigenia's or Thoas' point of view; συμφορὰ being a neutral term. Thoas asks in effect, 'how did she manage it?' but the messenger, full of the surprise he has in store for the king, proceeds without directly answering the question.

1. 1318. The present part. σώζουσα expresses a design now being carried out. Cp. θύουσα l. 1332. In *Elect.* 1025 this present is joined with a future, ἡ δὲ δῶμ' ὀνήσω τὰλλα τ' ἐκσώζων τέκνα, the former denoting an ultimate object, the latter an action now in progress.

l. 1319. To save tedious explanations, Euripides assumes that Thoas had learnt from Iphigenia the facts of her past history.

τίκτει, 'is the mother of,' the pres. denoting continuance of effect. Cp. *Bacch.* 2 Διόνυσος, ὃν τίκτει ποθ' ἡ Κάδμου κόρη.

l. 1320. καθωσώσατο, *causative* middle, 'caused to be consecrated,' by the hands of Iphigenia. Cp. ἀμφὶ βωμὸν ἀγνισθεὶς φόνῳ l. 705.

l. 1321. πῶς μείζον . . . τύχω; 'what stronger name can I find for it?' i.e. than to call it 'a wonder.' Cp. Aesch. *Agam.* 1202 τί νιν καλοῦσα τύχοιμ' ἄν, 'how may I find the right name for it?' In the pronoun σέ he addresses the 'wondrous event' as if it were a person.

l. 1322. ἐνταῦθα, i.e. to finding out a proper name for it. The messenger shows scant courtesy to his sovereign; but there is no time to lose.

l. 1324. διωγμὸν δοῦτε, etc., 'some method of pursuit, whereby we may overtake.'

l. 1325. οὐ γὰρ, etc., i.e. they have a long voyage before them, so that I shall have time enough to catch them ere it is accomplished. With ἀγχιπλοῦν cp. our *nearest* for *shortest* road.

l. 1326. δόρυ = σπράτον, 'armed force,' as is often the case; e.g. Ἑλλήνων, Καδμείων, etc., δόρυ. [Markland renders it *classem*, from δόρυ in the sense of 'ship'; this is unnecessary, though of course the soldiers would be on board some vessel.]

l. 1328. κρύφιος with ἄρμυσμένη ἦν, 'had been secretly moored.'

l. 1329. δεσμά. Cp. l. 1205.

l. 1330. ἐξένευσε, 'motioned off.' The force of ἐκ is further developed in ἀποστήναι. [For ἐκνεύειν in another sense cp. l. 1186.]

l. 1332. θύουσα. For the tense see note on l. 1318. With φλόγα καὶ καθαρμὸν as objects, θύειν is used in a wider sense = 'offer the rites of fire and purification.' καθαρμὸν includes all the accessories, called θεῶ καθάρσια in l. 1225.

l. 1333. αὐτῇ, 'alone' (Paley). Cp. Ar. *Vesp.* 255 ἄπιμεν οἰκάδ' αὐτοί.

ll. 1334, 1335. See the parallel passage in *Hel.* 1549 ἡμῖν δ' ἦν μὲν ᾗδ' ὑποψία, etc. There the king Theoclymenus had given positive orders not to interfere; here the attendants were formally 'satisfied' (ἤρεσκε), because they dared not interrupt the solemn rites.

l. 1336. ὅγ' (also in l. 1338), in its usual ironical sense of 'forsooth.' With ὥς this is nearly always the case. The messenger speaks from what later experience had taught him.

πλέον τι, as Mr. England renders it, 'something special;' or perhaps simply 'a great deal,' to account for the long delay (χρόνῳ).

l. 1337. βάρβαρα . . . μαγεύουσα, 'strains of foreign witchery.' The Taurian uses βάρβαρα in a Greek sense of a language he did not understand. Cp. l. 1174 n.

1. 1340. ἐσθλθεν (like εἰσῆαι, also εἰσέτεσε) is a sort of impersonal = 'it occurred to us.' Here φόβος is implied in the μὴ κτάνοιεν.

1. 1341. κτάνοιεν. The aor. is rendered by Paley and others 'should have killed;' but this would rather have been the perf. opt. The aorist expresses the act simply, 'should kill;' κτείνοιεν (pres.) would mean, 'should be killing' or 'try to kill.'

1. 1342. φόβος = φοβούμενοι, here followed by the infin. εἰσορᾶν instead of the usual subj. or opt. Cp. Xen. *Cyrop.* 8. 7. 15 φοβήσεται ἀδικεῖν.

1. 1344. στείχειν, sc. ἐκεῖσε. Cp. l. 1297 n.

οὐκ ἐωμένους, 'forbidden' by Iphigenia. Cp. l. 1330, also 1213.

1. 1346. τὰρσφ καθῆραι, etc., lit. 'having its broadside winged with oar-blades well arranged.' ἐπτερωμένον goes with σκάφος, and πτύλον is the acc. of respect. This latter word, literally denoting the 'plash' or measured beat of oars (cp. l. 307), is here used of the oars collectively = 'broadside' (*remigium*). Cp. πτύλος εὐήρης l. 1050. For the metaphor in ἐπτερωμένον of a ship's oars compared to wings cp. Hom. *Od.* 11. 125 εὐήρε' ἑρετμὰ τὰ τε πτερὰ νηυσὶ πέλονται. The whole line is highly pictorial.

1. 1349. πρύμνηθεν, 'astern,' on the shore, not on board (ἐπὶ πρύμνης l. 1377). This is plain from ll. 1381, etc.

1. 1350. εἶχον, 'were steadying,' sc. οἱ μὲν, 'one party.' Köchly quotes similar instances of the omission of ὁ μὲν in the first clause, e. g. *Herc. Fur.* 636 ἔχουσιν, οἱ δ' οὐ, *Orest.* 1489 νεκροὶ δ' ἐπιπτον, οἱ δ' ἔμελλον, etc.

ἐπωτίδων, 'bulwarks' (Paley, 'catheads'). The ἐπωτίδες were beams fixed on each side of the ship's prow to strengthen the beak (ἔμβολος). Thucydides (7. 36) says the Syracusans τὰς ἐπωτίδας ἐπέθεσαν ταῖς πύραις παχείας, in order to resist an attack. Anchors, when hauled up, were suspended from these.

ll. 1351, etc. κλίμακας, properly called ἀπόβαθρα. These were of course intended to help the strangers to get on board; hence καθίεσαν naturally refers to the ladders, and l. 1352 is either corrupt or misplaced. (See Crit. Appendix.) As the text stands, the only way of getting the required sense is to lay the main stress on the participle, i. e. to take σπεύδοντες ἦγον as = ἔσπευδον ἄγοντες, 'they got ready (*expediebant*) ladders (hauling in the stern-cables), and let them [the ladders] down for the strangers;' but this is awkward. There is at all events little sense in making πρυμνήσια the object of καθίεσαν, though Paley would explain it as referring to the other end of the ropes, which they let down for the strangers to catch hold of. But the cables, when hauled in, would naturally be coiled on board; nor is it easy to see why such additional help should be needed, when the ladders were there ready for the required purpose.

[There is a further difficulty in the *tense* of δόντες, as denoting an action prior in time to that implied in καθίεσαν; whereas the two acts are really simultaneous. This objection, however, would perhaps not be insuperable, if there were no other reason for suspecting the integrity of our text.]

l. 1354. ἀφειδήσαντες probably means 'reckless' of the consequences, the fear of which had hitherto restrained them from touching the priestess. Now, intent only upon frustrating the strangers' design, they lay aside all scruples.

l. 1356. πρυμνησιών τε. We must suppose that the cables had not been completely hauled in before the attack began.

εὐθυνηρίας, 'rudder-ports' (?). These seem to have been holes on either side of the stern, through which the rudders, resembling large paddles, were passed, the handles (οἰάκες) being worked by a steersman in the centre of the ship. The difficulty is how any one not on board could 'take out' these; but the *tense* merely implies that they *tried* to do it, probably by tugging at the πηδάλια from outside. A picture of this scene (with some variations) is described in Lucian, *Toxaris* 6, in which the Taurians appear ἐκκερμαννύμενοι τῶν πηδαλίων καὶ ἐπαναβαίνειν πειρώμενοι, but it is added οὐδὲν ἀνύσαντες.

l. 1357. εὐπρύμνου is a pictorial epithet, but has special force by contrast with the outrage the Taurians were inflicting on the ship.

l. 1358. λόγῳ, 'pretext,' lit. 'argument' or 'plea' to justify the act.

l. 1359. ξόανα καὶ θυηπόλους, an affected half-jocular exaggeration of the offence, as if more than one image and priestess were in question, or as if the strangers were in the constant habit of committing such outrages. In the next line there is perhaps a similar affectation in the use of the term ἀπεμπολῆς, 'smuggle her away,' as though Iphigenia were destined for the slave-market.

The peremptory double inquiry τίνας τίς ὦν is answered by Orestes explicitly.

l. 1366. τὰ δεινὰ πλήγματα, 'these terrible blows' (showing the marks). For a slightly different force of the article see l. 320 n.

ll. 1367-8. κείνοι τε . . . οὐκ, etc. = οὔτε κείνοι εἶχον οὔτε ἡμεῖς (εἶχομεν), 'nor had we,' the οὐκ . . . εἶχον being equivalent to 'were without' (*et nos et illi ferro carebamus*). Cp. l. 1478 Ὁρέστη τ' . . . ἀδελφῇ τ' οὐχὶ θυμοῦμαι.

l. 1368. ἦσαν ἐγκροτούμεναι, 'came crashing upon us.' The combat was all on one side; the Greeks showed their fighting powers as in the contests called *pancratiūm*, kicking as well as hitting being freely resorted to. Hence κῶλα almost certainly means 'legs,' not 'arms.'

l. 1370. Cp. *Bacch.* 665 κῶλον ἐξηκόντισαν, also l. 362 *supra* χεῖρας ἐξηκόντισα.

1. 1371. *ξυνάπτειν* is possibly corrupt, but no satisfactory correction has been proposed. (See Crit. Appendix.) If genuine, it must mean, 'our limbs came into collision (with theirs) and were *at once* tired out,' the second *ἔδν* denoting simultaneous effect. It was evidently a case of *ubi tu pulsas, ego vasculo tantum* (Juv. 3. 289); and the narrator seems to take pride in asserting that his own 'side maintained a passive resistance, in order to aggravate the assault on the part of the Greeks.

1. 1372. *ἑσφραγισμένοι*, perhaps (like our word 'marked') a pugilistic expression. Klotz quotes Virg. *Georg.* 4. 15 'manibus Procne pectus signata cruentis.'

1. 1376. καί, explanatory of *ἐμαρνήμεσθα*, so that καί ἐβάλλοντες = βάλλοντες.

1. 1378. *ὥστ' ἀναστεῖλαι*, sc. *ἡμᾶς, ut nos repellerent*. Monk quotes Thuc. 6. 70 οἱ γὰρ ἰππῆς τῶν Συρακοσίων . . . εἰ τινὰς προδιώκοντας ἴδοιεν, ἀνέστελλον.

1. 1383. *εὐσέλμου*, another pictorial epithet of ships (cp. ll. 1346, 1357); common in Homer.

1. 1384. *οὐρανοῦ πέσημα*. Cp. l. 88 n., and *διοπετὲς ἀγάλμα* l. 977. The gen. *οὐρανοῦ* is not strictly equivalent to *ἐξ οὐρανοῦ* (though the idea implied in *πέσημα*, 'image that fell,' suggests this rendering); it is rather attributive = *οὐράνιον*, 'heavenly.' Somewhat similar is the phrase in our Litany, 'Father, of heaven,' representing *Pater de caelis*.

1. 1386. *βοή τις*, not proceeding from any of the crew (though identifying itself with them, as shown by *έχομεν* and *εἰσπελεύσαμεν* below), but a mysterious voice, as of some guiding power. Such supernatural voices were often believed to have been heard in moments of excitement. Cp. *Androm.* 1147, where a voice *αὐτόταν ἐκ μέσων* encourages the Delphians in their frantic assault upon Neoptolemus; also in *Bacch.* 1078 *ἐξ αἰθέρος φωνή τις* (supposed to proceed from Dionysus himself) is said to urge on the Maenads against Pentheus. So after a battle between the Romans and the Etruscans, Livy (2. 7) records a legend—'silentio noctis ex silva Arsia ingentem editam vocem; Silviani vocem eam creditam; haec dicta, uno plus Tuscorum cecidisse in acie; vincere bello Romanum.'

ναῦται νεῶς, if genuine, forms one idea = 'mariners,' so that a second (local) genitive *γῆς Ἑλλάδος* may follow. But see Crit. Appendix.

1. 1387. Cp. *Cycl.* 16, 17 *γλανκὴν ἅλα βοθίοισι λευκαίνοντες*.

1. 1388. *ἄξενον πόρον*. Cp. l. 253 n.

1. 1390. *στεναγμὸν ἡδὺν*, 'a shout of joy,' mingled (as *στεναγμὸν* seems to imply) with the noise made in the effort of rowing.

1. 1392. *στόμα*, 'the harbour's mouth,' Lat. *ostia*.

1. 1393. *ἠπείγετο*, 'was hard pressed,' 'laboured,' in contrast to

ἐχώρει. Usually ἐπείγεσθαι means 'to speed on' before a fair wind. Musgrave and others quote Hom. *Od.* 23. 234 as a parallel passage—

ὃν τε Ποσειδάων εὐεργέα νῆ' ἐνὶ πόντῳ

βαίσι, ἐπείγομένην ἀνέμῳ καὶ κύματι πηγῶ'

but there the meaning of ἐπείγομένην may be 'urged on' till struck by a heavy sea. Others think ἡπείγετο here is corrupt.

1. 1395. παλιμπρυμνηδόν, 'stern foremost.' (See Crit. Appendix.)

1. 1396. λακτίζοντες, 'struggling,' lit. 'kicking,' from the usual metaphor πρὸς κέντρα λακτίζειν (as in *Bacch.* 795, *Acts* 9. 5), of bullocks kicking against the goad.

1. 1399. σῶσόν με, etc. Cp. Iphigenia's prayer to the same goddess, *Il.* 1082, etc.

11. 1401, etc. φιλεῖς δέ, etc. Schöne cites the passage in Goethe's *Iphigenie* 3. 3, beginning—

'Du liebst, Diane, deinen holden Bruder

Vor allem, was dir Erd' und Himmel bietet.'

1. 1403. ἐπηυφήμησαν, 'sang responsive.' Cp. Hom. *Il.* 1. 22 πάντες ἐπευφήμησαν Ἀχαιοί, 'murmured assent.' Here they chanted the Paean to Apollo, as the brother of Artemis and also the great Deliverer. Cp. *Alc.* 91 εἰ γὰρ μετακύμιος ἄτας, ὦ Παιῖν, φανείης.

1. 1404. ἐξ ἐπωμίδων χέρας. I have adopted Musgrave's reading, not with any certainty as to its correctness, but as giving fairly the required sense at the cost of a trifling alteration. The MSS. χερῶν is at best a probable interpolation (see Crit. Appendix); but the objection to reading the accus. ἐπωμίδας is that the 'shoulder-point' could not properly be said to have been 'applied' to the oar-handle; hence we rather need χέρας as the object of προσαρμόσαντες. There is also a doubt whether ἐπωμίδων means the 'shoulder-point' itself, or the part of the dress that went over it. In support of the latter meaning a passage is quoted from *Hec.* 559—

λαβούσα πέπλους ἐξ ἄκρας ἐπωμίδος

ἐρρηξε λαγόνος ἐς μέσον παρ' ὀμφαλόν'

but the context λαγόνος, etc. seems rather to show that a part of the body is intended. The words γυμνὰς ἐξ ἐπωμίδων χέρας may therefore be rendered, either 'bare from the shoulder' downwards, or (as Paley takes it) 'stripped from the shoulder-sleeve.' Cp. *Ion* 1210 γυμνὰ δ' ἐκ πέπλων μέλη. [Wecklein explains it to mean 'fastening (shifting) the oars from hands to armpits,' in order to raise their disengaged hands while chanting the paean. But ἐπωμίδες does not mean 'armpits,' and how could the men afford to cease rowing at a moment when their utmost efforts were required? They must of course have sung the paean as best they could, rowing hard all the time.]

1. 1406. μάλλον μάλλον (with καὶ omitted) seems to be a later Attic

expression. Photius illustrates it from Menander. Badham quotes Catullus, *Nupt. Pel.* 274 'magis magis increbrescent.'

1. 1407. ὁ μὲν τις (*alius quis*) represents an indefinite number of persons, and is therefore a convenient expression for τινὲς, when required to begin a sentence. It is regularly followed by ὁ δὲ τις, here by the equivalent ἄλλος.

1. 1408. πλεκτὸς ἀγκύλας, 'twisted nooses,' or 'slip-knots' of rope (Paley) to secure the ship to some object on shore, and prevent it being dashed against the rocks. [Others understand it of the efforts of the Taurians to drag the ship on shore, but (as Hermann observes) they would hardly have done this without danger to themselves from the archers on board (1. 1377); whereas the Greek crew must needs have resorted to some shift to save their vessel, and the cables thus fastened would serve to steady her and break the force of a collision.]

1. 1409. καὶ γὰρ μὲν, 'and I' (leaving the rest to their own devices), the opposing clause with δὲ being left to the reader's imagination. Cp. 1. 386 ἐγὼ μὲν οὖν . . . ἅπιστα κρίνω = 'I (whatever others may think) judge,' etc.

1. 1410. τὰς ἐκεῖθεν (for ἐκεῖ) marking the place whence the news comes. Cp. τῶν Ἀργείων 1. 1182 n.

1. 1414. ἐπισκοπεῖ, like the Latin *invisere* in Virg. *Georg.* 1. 25, 'watches over,' 'protects.' Poseidon is guardian of Troy, as the reputed builder of its walls for Laomedon, Hom. *Il.* 7. 453. Cp. *Troad* 4, where Poseidon is made to say—

ἐξ οὗ γὰρ ἀμφὶ τήνδε Τρωικὴν χθόνα
Φαίβος τε καὶ γὰρ λαίνοιο πύργου πέριξ
ὀρθοῦσιν ἔθεμεν κανόσιν, οὐ ποτ' ἐκ φρενῶν
εὐνοὶ ἀπέστη τῶν ἐμῶν Φρυγῶν πόλει.

1. 1415. Πελοπίδαι, the family of Orestes and Iphigenia. (See genealogy, ll. 1-5.)

The δὲ follows τε when the latter clause is opposed to the former.

1. 1418. λαβεῖν, explanatory of παρέξει = 'as a prey' (England).

ἢ φόνον, etc. The sense must be 'who is found to have been faithless to the goddess in forgetting her deliverance from death at Aulis,' φόνον being equivalent to 'attempted sacrifice,' from which Artemis rescued her.

1. 1419. θεῇ is the so-called *dat. incommodi*, depending on προδοῦσα and also to some extent on ἀμνημόνευτον, so that Iphigenia is said literally to 'betray her deliverance by an act of forgetfulness (i.e. of ingratitude) with respect to the goddess.' But the text is possibly corrupt. (See Crit. Appendix.)

1. 1422. For the epithet βαρβάρου in the mouth of Thoas see on ll. 1174. 1337.

1. 1423. Paley cites the similar passage in *Hel.* 1561 οὐκ εἶα . . . ἐμ-

βαλεῖτε, where the interjection εἰα, is inserted into an interrogation so as to give it an imperative force = 'ho! run,' etc.

l. 1424. παράκτιοι, adverbial of place with δραμεῖσθε = παρ' ἀκτῆν. Cp. *Hec.* 797 ἀθήκε πόντιον = εἰς πόντον. So in expressions of time, as σκοταῖος, τριταῖος ἦλθεν. Cp. l. 258 χρόνιοι ἤκουσιν.

ἐκβολὰς νεῶς, 'stranding of the ship' = ναῦν ἐκβληθείσαν, or 'wreckage,' if ἐκβολαὶ can = τὰ ἐκβολα *Hel.* 422. In favour of the latter interpretation there is the common use of ἐκβολή for something thrown overboard, and, as Wecklein observes, the hope of plunder would act as a stimulus to the Taurians.

l. 1425. σὺν τῇ θεῷ = *deae auxilio*, since she might naturally be expected to resent the sacrilege committed by the strangers.

l. 1427. For of δὲ not preceded by οἱ μὲν see note on l. 1350.

ll. 1429-30. Cp. *Aesch. Prom.* 750 where Io exclaims τί . . . οὐκ ἐν τάχει ἔρρωψ' ἑμαυτὴν τῇσδ' ἀπὸ στύφλου πέτρας; This mode of punishment (κατακρημνίζειν) was practised by Greeks and Romans alike; the other, impalement (σκολοπιζειν) was regarded as peculiarly barbarous, being much in vogue with the Persians and other Asiatics, and is still known in Turkey and the adjacent provinces. In the *Eumenides* 183 *Aeschylus* speaks of the miserable victims who μύζουσιν . . . ὑπὸ βράχιν παγίνετες.

l. 1431. ἱστορας = *conscias*, 'accomplices.'

l. 1432. αὐθις, 'hereafter,' as in l. 1312.

ATHENA now suddenly appears on an elevated stage, called θεολογεῖον, from which she addresses the king.

ll. 1435-1500. ATHENA. 'Stay, Thoas, this pursuit, and hear my commands. Apollo himself led Orestes hither, to bear his sister with the image home. Him thou can'st not o'ertake, for Poseidon hath calmed the waves. Thou, Orestes, speed to Halae on the Attic shore; there enshrine the image, and ordain holy rites for Tauric Artemis. Iphigenia must dwell at Brauron, priestess of the goddess there, and after death be worshipped. (To Thoas.) Release, too, these women from thy land and be wroth no more.' THOAS. 'Goddess, I will do all thy bidding, for with the gods none may strive. Let them go and prosper.' ATH. 'Tis well. Waft them, ye breezes, on their way; myself will be their guide.' CHORUS. 'Good luck attend you! Hail, Pallas, for thy glad tidings, and may Victory be mine for aye!'

l. 1435. διωγμὸν πορθμεύεις, 'conduct' or 'carry on this pursuit.' The naval metaphor contained in πορθμεύεις is a favourite one in this play; cp. *Ichos*, πόδα πορθμεύειν ll. 237, 266, πορθμεύσειν γραφὰς l. 735. It is further extended in *Orest.* 1032 ἐς δάκρυα πορθμεύουσ' ὑπόμνησιν κακῶν, 'carrying the recollection of woe to the point of tears,' i. e. bringing up the recollection so as to make me weep.

1. 1437. *βέυμα στρατοῦ*. Cp. Aesch. *Pers.* 412 *βέυμα Περσικοῦ στρατοῦ*, also *ib.* 87 *μεγάλῳ βέυματι φάτων*.

1. 1438. *πεπρωμένος*, 'ordered' by the oracle. This word is usually impersonal (from *πέρωται*); but cp. *Troad* 340 *τὸν πεπρωμένον πόσιν*, Pind. *Pyth.* 4. 109 *πεπρωμένον βασιλέα*, where it is used as here.

[1. 1442. *πημάτων ἀναψυχάς*. Cp. 1. 92, and see Crit. Appendix. If the line be retained *ἀναψυχάς* is the accus. in apposition to preceding clause, like *σῆς σφαγῆς ἀποινα* in 1. 1460, = 'and so find relief from troubles.']

1. 1445. *χάριν ἔμην*. Here *χάριν* retains its substantival force, as in 1. 566 *χάριν ἄχαριν*, where see note.

1. 1446. *πορθμεύων*, sc. *Ὁρέστην*, attracted into the relative clause in

1. 1444. The stress is really on the participle, as if the sentence ran *πορθμεύει τίθεις*, etc.

πλάτῃ = νητ as in 1. 242.

1. 1448. Cp. *Hippol.* 816, where Hippolytus addresses Artemis *κλύων μὲν αὐδὴν ὄμμα δ' οὐκ ὄρων τὸ σόν*. In *Hel.* 1662 Castor and Pollux address Helen when far out at sea on her homeward voyage. [Some editors put the comma after *παρὼν*, taking *θεᾶς* with *ἄγαλμα*, on the ground that *ἄγαλμα* usually has some distinctive word attached to it, as *θεᾶς*, *διοπετὲς*, etc. But the 'image' has been mentioned so lately (1. 1441) and so often, as to leave no doubt of its identity; moreover *θεᾶς* has special force with *αὐδὴν*, since Orestes being so far off could not have heard a *human* voice.]

1. 1450. *θεοδμήτους*, i.e. built by Athena, according to the legend, after her contest with Poseidon. The same epithet is given to Athens in *Hipp.* 974, *Soph. Elect.* 707.

For the form of sentence *ὅταν μὲλῃς* followed by *χῶρός τις ἔστιν* cp. 1. 262. Here the incoherence is less apparent, the sense being, 'when you come to Athens, *you will find* a place, etc., and there you must build a temple.'

1. 1452. *γείτων*, i.e. opposite. Carystus was in Euboea, just across the strait.

1. 1453. At Halae Araphenides there was an ancient temple of Artemis Taupolos, mentioned by Strabo, also by Callimachus, *Hymn. ad Dianam* 173. At Brauron, a little to the south of Halae, was worshipped a goddess known as Artemis Brauronia. Euripides places the image at Halae and represents Iphigenia as priestess of Artemis at Brauron.

1. 1454. *τεύξας*, a regular Homeric expression, as in *Od.* 12. 347 *πίονα νηδὸν τεύξομεν*, and elsewhere.

1. 1455. *ἐπώνυμον*, etc. Euripides is indulging in one of his favourite attempts at etymology (cp. 1. 32, *Hel.* 9, *Bacch.* 508, *Ion* 661). He supposes *Tauρο-πόλος* to be compounded of the local name *Tauri* and

πολεῖν, *versari*, in allusion to Orestes' 'wanderings.' Its real derivation was unknown to the Greeks, but it is probably connected with ταῦρος, 'bull.' See Introduction, p. xv. In Soph. *Aias* 172 the goddess is called Ταυροπόλα Διὸς Ἄρτεμις.

l. 1457. Ἐρινύων, a trisyllable, as in ll. 931, 970.

l. 1459. ἱερτάξῃ, i. e. at the feast of Artemis.

l. 1460. σφαγῆς ἀποινα, 'as a compensation for thy (uncompleted) sacrifice.' Ἀποινα is the accus. in apposition with the following clause, ἐπισχέτω, etc. Cp. *Alc.* 7 θητεύειν . . . τῶνδ' ἀποινα. Since Orestes escaped being sacrificed, the goddess requires some compensation; only she will henceforth be satisfied by the merely symbolical act of drawing a few drops of blood from the victim's neck with a sword.

ἐπισχέτω, from ἐπέχω, 2 aor. (not from ἐπίσχω), sc. δ ἱερεὺς, 'let the priest apply the sword.'

l. 1462. δόσις ἑκατ, *religionis gratia* (Klotz), the sacrifice being merely nominal (see above). For δόσις as a substantive cp. l. 1161.

l. 1464. Βραυρονίας. See note on l. 1453. The κλίμακες were either steps cut in the cliff, or (more probably) natural terraces rising one above another in the hill on which the temple stood. Diod. Siculus 19. 2 speaks of τῆς καλουμένης κλίμακος. (There is a steep track leading from the head of the pass of Glencoe to Fort William, known as the Devil's staircase.)

θεῶς, the gen. of relation after κληδουχεῖν, which = κληδοῦχον εἶναι (not, as some take it, after κλίμακας). For the office of κληδοῦχος cp. l. 131 n.

l. 1466. δγαλμα, 'as an offering,' in app. to εὐπηνους ὑφ'ος (cp. l. 312).

l. 1467. ψυχορραγεῖς. Cp. *Alc.* 20 ψυχορραγοῦσα, *ib.* 143 ἥδη προναπῆς ἐστὶ καὶ ψυχορραγεῖ. The clothes of women who died in childbirth were dedicated to Artemis at Brauron. Here the honour is transferred to Iphigenia, who, according to earlier legends, was herself a goddess, and became by a very natural confusion identified with the Artemis whose temple she served. See Introduction, p. xvi.

l. 1468. τάσδε, the women of the Chorus. This is addressed to Thoas.

l. 1470. γνώμης δικαίας. The allusion in these words must remain unexplained, until their connexion with what precedes or follows is satisfactorily determined. (See Crit. Appendix.) If they form part of the foregoing clause (τάσδε, etc.), they must mean 'the righteous decision' of the Chorus, in resolving to save Orestes and Iphigenia at all risks. But if, as is assumed in the text, their connexion is with the lost passage, or with the following sentence ἐξέσωσα δέ, etc. they may refer either to something Orestes has said or done, or else to Athena's own 'just decision' at the trial, when she saved Orestes by deciding that an equality of votes was to secure acquittal (see on l. 966).

l. 1472. κρίνασα, 'apportioning'; cp. l. 965.

καί, 'and so,' in accordance with this precedent.

νόμισμα, 'custom,' as in Aesch. *Sept. c. Theb.* 257 'Ἑλληνικὸν νόμισμα. Hermann quotes *Elect.* 1268—

καὶ τοῖσι λοιποῖσι ὅδε νόμος τίθησεται,

νικᾶν ἴσας ψήφοις τὸν φεύγοντ' αἶψ.

l. 1477. ἀπιστος (ἐστὶ), 'disobeys' = ἀπειθής. So πιστός, 'obedient,' Soph. *Oed. Col.* 1031 ἀλλ' ἐστ' ὅτῳ σὺ πιστὸς ὢν ἔδρας τάδε, and the verb ἀπιστεῖν = ἀπειθεῖν in *Ion* 557, and elsewhere.

l. 1478. 'Ὁρέστη τ' . . . ἀδελφῇ τ' οὐχί = οὔτε 'Ὁρέστη οὔτε ἀδελφῇ. Cp. l. 1367 n.

l. 1480. πρὸς θεοὺς ἀμυλλᾶσθαι was proverbial. Cp. *Acts* 5. 39 μήποτε καὶ θεομάχοι εὐρεθῇτε. Pflugk quotes Cic. *de Senect.* 2. 5 'bellare cum diis.'

l. 1483. For the epithet εὐδαίμονα cp. l. 1088.

l. 1487. τὸ χρεών, 'necessity.' Cp. Soph. *Ant.* 1106 ἀνάγκη δ' οὔτε δυσμαχητέον, also the chorus in *Alcestis* 962, etc., on the power of Necessity. There was a proverb of Simonides ἀνάγκη δ' οὐδὲ θεοὶ μάχονται.

l. 1490. ἀδελφής. Both Artemis and Athena were said to be daughters of Zeus, the former by Leto, the latter by Metis, according to the older legend in Hesiod, *Theog.* 856.

l. 1491. ἐπ' εὐτυχίᾳ = εὐτυχῶς. Cp. ἐπ' εὐτυχίᾳ πότμῳ *Iph. in Aul.* 1523.

τῆς σωζομένης μοίρας would seem naturally to go with εὐτυχίας or (better) with εὐδαίμονες, 'happy in your preserved fortune,' i. e. 'your preservation.' But the orator Aristides has the phrase ἐλ τῆς σωζομένης μοίρας εἴημεν, meaning, 'if we were among the number of the saved.' This must either have been a proverb, or Aristides must have quoted the present passage, and it is unlikely he should have been mistaken as to its meaning. Hence we had better render it so (after *Drtes*).

[Reiske refers σωζομένης to Artemis (after εὐτυχίᾳ), 'the good fortune which the saved goddess sends you.' Paley explains it of Iphigenia, in contrast to the lot of the Chorus, who are not at present 'saved.' But in either case the separation of σωζομένης from μοίρας, with which it would naturally seem to agree, is very awkward.]

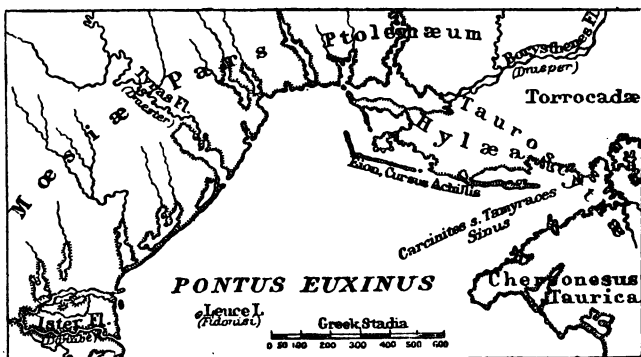
l. 1495. ὥς σὺ κελεύεις. What this command was we cannot tell, owing to the gap in Athena's speech. (See on l. 1470.) Probably she had bidden them continue awhile in the service of the goddess, with a promise of release hereafter.

ll. 1498-1500. These three lines also conclude the *Orestes* and *Phoenissae*. They are spoken by the leader of the Chorus in behalf of the poet, and are an appeal to the judges to award him a prize. Six other

plays of Euripides have another conventional ending, the first line of which is *πολλὰ μορφαὶ τῶν δαιμονίων*. (For this see concluding note on *Helena*, l. 1688.)

κατέχοις, 'protect,' 'guard.'

μὴ λήγοις. Our poet had already gained a first prize in 441, also for the *Hippolytus* in 428, as well as second and third prizes on other occasions. What prize, if any, he won by his *Iphigenia in Tauris* is unknown.



CRITICAL APPENDIX.

THE following pages do not profess to contain a complete *apparatus criticus* of the play, but merely a list of the most important variations and corrections, with a commentary, where required, supplementing the brief notices of various readings given in the footnotes to the text. An account of the MSS. and principal editions is added at the end of the Introduction.

l. 3. Badham's suggestion, δ' ἀπο for δὲ παῖς (on account of the singular παῖς), is plausible, but not necessary.

l. 5. This line is possibly interpolated.

l. 6. Monk reads δίνας, but see note.

l. 13. Lenting reads Ἀχαιοῖς (to go after λαβεῖν) unnecessarily.

l. 15. Hermann reads δεινῆς ἀπνοίας πνευμάτων δὲ τυγχάνων making ἀπνοίας (joined with πνευμάτων) depend on τυγχάνων. But it was not a calm, but rather adverse gales, that detained the Greeks at Aulis (Aesch. *Agam.* 185, etc.), and πνευμάτων οὐ τυγχάνων, as explained in the note, really implies this. Kirchhoff suggests δεινῇ δ' ἀπλοῖ ἤν, and other editors make various alterations in the line. Mr. England reads τε for οὐ, taking ἀπλοίας πνευμάτων τε as a hendiadys = 'dire straits caused by [adverse] winds.' But he does not, I think, satisfactorily account for the insertion of οὐ by a transcriber. The change of the first τ' to δ', omitting τ' after πνευμάτων, is all that is positively needed; but I prefer the dative ἀπλοῖα to the gen. ἀπλοίας in this construction. (See note.)

l. 24. There is no need for Monk's correction τέχνην, the subject of ἔλληνες being easily supplied before the verb. Cp. l. 215.

l. 36. Possibly Ἄρτεμις is a gloss to explain θεά, since the name of the goddess would be well known to the Athenians. Weil substitutes χράμεσθ' for Ἄρτεμις, which simplifies the construction, but is merely a conjecture. He also regards ll. 40, 41 as an interpolation, since Iphigenia's actual part in the sacrifice is explained at l. 622, and need not be anticipated here. But her reluctance to the office is so marked a feature in this play that it is improbable she would have allowed the bare assertion θύω γάρ, etc. to pass without explanation.

l. 45. Markland and others read παρθενῶσι . . . μέσσοις, 'the maiden's chambers;' but the text is plain.

l. 50. Porson would read *μόνος λελεῖσθαι στύλος εἰς*, etc., Kirchhoff *μόνος δὲ λελεῖσθαι*, etc., with *ἐξ* for *ἐκ* δ' in l. 51. But the meaning is clear without *εἰς*, after correcting the obvious errors in the MSS., *ἐλήφθη* and *καθεῖμαι* (l. 52).

l. 51. Hermann inserted *γε* after *ἐκ* δὲ, to avoid the *ι* in *ἐπικράνων*. But there are other instances of such lengthening before *κρ*, *πρ*, *τρ*, though it is comparatively rare in compounds.

ll. 59, 60. These lines are probably spurious, anticipating the narrative given at l. 920. As Iphigenia's dream was concerned only with her *δῶμοι πατρῶοι* (l. 51), any reference here to Strophius and his family is obviously irrelevant.

l. 62. Badham reads *ἀποῦσ' ἀπόντι*, but the antithesis conveyed in the text is more forcible than the mere emphasising the fact of her separation from Orestes.

l. 67. Elmsley's alteration to *φύλασσε* does not improve the sense. See note.

l. 70. This line is perhaps rightly regarded as an interpolation (Badham, Nauck, etc.) not so much on account of the interruption of the single-line dialogue (*στιχομυθία*), which sometimes occurs (e.g. at l. 811, *Alc.* 818, *Bacch.* 1270, etc.), but because the statement of the place whence they came is needless, and Orestes in his present excited state of mind would be unlikely to waste words in explanation. Hermann puts l. 76 after l. 71, giving two lines to Orestes and making the single lines begin at l. 72. [If the line be retained, *ἔνθα ναῦν ἐστείλαμεν* must mean, 'whither we directed our course.' Cp. *ναυκληρίαν στείλας Alc.* 112.]

l. 76. Possibly this line ought to be continued to Pylades, signifying his acquiescence in the warning given by Orestes at l. 67.

l. 84. An evident interpolation from l. 1455. Here it was probably introduced as a marginal note by way of reference to that passage, and afterwards crept into the text.

l. 97. Kirchhoff's *κλιμάκων* for *δωμάτων* seems a needless alteration, if *ἐκβησόμεσθα* be explained as in the note. The Aldine reading is *δωμάτων πρὸς ἀμβάσεις*.

l. 98. For *μάθοιμεν* (Reiske) see note. The Florentine reading *ἄρ' οὖν* for *ἄν οὖν* is perhaps to be preferred, though the double *ἄν* is common.

l. 99. Hermann reads *ῆ* for *ἦ* and suggests *μη*, which Paley adopts ('unless we open,' etc.) This, as Mr. England rightly observes, sacrifices the necessary alternative introduced by *πότερα*.

l. 100. Various alterations of *ἦν οὐδὲν ἴσμεν* have been proposed, e.g. *ᾧδ' οὐδὲν ἴσμεν* (Badham), *ᾧδ' ἄδυντον ἴσμεν* (Wecklein), *ἰερὸν* (Köchly) etc. But see note.

l. 112. The MSS. vary between *προσφέροντε* and *προσφέροντα*. The dual is preferable, since both were to join in the enterprise.

ll. 116, 117. The MSS. give these lines to Orestes, but they form a fitting conclusion to Pylades' speech, the object of which is to reassure his desponding friend. The following words *ἀλλ' εὖ γὰρ εἶπας*, etc. are obviously the *beginning* of Orestes' reply. [Dindorf omits these two lines as spurious, and Wecklein puts them after l. 105.]

ll. 123-126 were restored by Tyrhwhitt to the Chorus; the MSS. give them to Iphigenia.

l. 130. Mr. England, rendering *πέμπω*, 'escort,' and referring *πόδα* to Iphigenia, reads *τὰς σὰς δόλια*, which improves the metre and defines *κληδούχου* more precisely. But the metre may stand (see note), and the *σὰς* is not absolutely required, since the context clearly shows *whose* priestess Iphigenia is.

l. 135. *Εὐρώταν* is an easy correction for the MS. *Εὐρώπαν*, unless we are to suppose Euripides ignorant of the fact that the Tauric Chersonese was part of Europe. The eastern boundary of Europe was rather vaguely defined, but the Tanais was usually taken as the limit.

l. 141. Seidler and others read the gen. *χιλιοναῦτα*, *μυριοτευχούς*, inserting *σπέρμ'*, or some similar noun, before *Ἀτρεΐδαν*. The *τῶν* is a later MS. insertion, and the *κλεινῶν* is open to suspicion on account of *κλεινῇ* immediately preceding. Hence Monk substitutes *μέγ' ἀρίστου*.

ll. 143, 145, etc. The text reading of this corrupt passage is due to Hermann and Heath, *ῶ* (with *ῖ*) for *ῶ*, and *μολπαῖσι βοᾷς* for the unmetrical *μολπᾶς βοᾷν*. Wecklein reads *τὰν οὐκ εὐμουσον μέλπουσα βοᾷν*, a good emendation. Elmsley keeps *ῶ δμῶα*, etc., inserting *καὶ* before *τὰς*, and omitting *βοᾷν* as a gloss to explain *οὐκ εὐμουσον μολπᾶς*.

l. 150. *τοῖαν* is Dindorf's emendation for *οἶαν*. Schöne thinks some participle, such as *ἀπλακόνθ'*, has been lost after *ζῶας*, which Elmsley would omit as a gloss. Wecklein is more likely right in omitting *ὄνειραν*, since *ὄψιν* is sufficiently defined by *νυκτός*.

l. 161. Kirchhoff's *ἐννοτίους* for *ἐν νάτοις* is quite unnecessary. See note.

l. 184. The MSS. agree in reading *μέλειον*, but many editors adopt Musgrave's plausible alteration *μελομένην*, suggested probably by *Phoen.* 1304 *λαχὼν μελομένην νεκροῖς*. Schöne reads *μελέων*, to go with *μολπαῖς*.

ll. 186-202. The MSS. give these lines to Iphigenia, as well as ll. 203-235. In that case, not to mention the disproportionate length of Iphigenia's part, the Chorus would fail to perform their promise (l. 179) of joining in the lament. The only difficulty about the arrangement in the text (Musgrave's) is with regard to the words *πατρίων οἶκον* in the mouth of the Chorus. But Hartung is probably right in regarding them as an interpolation from l. 154. If they are retained, Hermann's suggestion of inserting *σῶν* (or *τῶν σῶν*) before *πατρίων* may be adopted.

l. 189. Badham's reading *τίνος ἐκ* comes nearer the MS. *τῷ ἐκ* than

Hermann's τίς ἐτ' ἐκ, and makes good sense. Köchly reads οὐκέτι τῶν; Wecklein οὐκ ἔστιν ἐτ'.

ll. 192, 193. The δ' in the text is transferred from the next line. Wecklein inserts μέτεβαο' after ἱερὸν, Hermann μετέβαλεν. Köchly reads ἱερὰν ἄρμ' αὐγῶν ἄλιος ἄλλα προσέβαλεν, δτ' ἔβα, etc. (See note.)

l. 195. ἄλλαις (Seidler), sc. ὀδύνας, is an improvement upon the MSS. ἄλλοις (μελάθροις), unless the latter word be taken to mean 'generation' (Wecklein, *Geschlecht*), which is doubtful.

l. 200. The MS. γ' after ποίνα is not wanted. Hartung reads ποίναμ', but the transposition of Των ταλιδῶν is the simplest alteration.

ll. 208, 209. Badham's suggested transposition of these lines, making ἀμαστευθεῖσα refer to Clytaemnestra is on the whole satisfactory. Those who refer it to Iphigenia either adopt the desperate expedient of taking it with ναῖω eleven lines below, or else place l. 208 of the MS. after 220. This is hardly probable, though the contrast with δγαμος, etc. would have some force. There is, however, a similar contrast with τλάμων, according to the present text.

l. 215. Canter and Nauck needlessly involve the sentence by reading ἐπιβᾶσαν. With ἐπέβασαν a connecting particle δ' is required after εὐκταίαν. Hermann inserts εὐτ' before εὐκταίαν, Kirchhoff ἄν before ἱππεῖοις.

l. 226. The participle αἰμάσσουσα has been justly suspected, both on account of the metre and the tautology with αἰμόρραντον. Perhaps Monk's emendation τέγγουσ' might be adopted, although any correction is of course conjectural. Others, with less probability, consider βαμοῖς an interpolation. Köchly reads βαμοῖς.

l. 232. Hartung thinks the words ἐτι βρέφος ἐτι have been interpolated from the similar passages in ll. 834, 1239. The metre is improved by their omission.

l. 246. For ὄνομα Monk reads σχῆμα, 'dress,' supposing the MS. ὄνομα to be a correction of ONHMA corrupted from CXHMA. But the text reading, though an unusual form of expression for τί ἐστι τῆς τοῦνομα; need not on that account be altered.

l. 258. To avoid the difficulty involved in an over literal interpretation of οὐδέπω (see note), Nauck reads ἐξ δρου, Seidler and others οἶδ', ἐπεῖ. The latter comes nearer to the MSS., but οἶδε cannot be right, since the strangers are not yet present.

l. 284. Hermann, unnecessarily, reads καὶ βοᾷ· κυναγὸν ᾧς, etc., making κυναγὸν refer to the Fury, in apposition with τήνδε.

l. 288. ἐκ χιτῶνων. No emendation yet proposed of these words is even probable. Hartung's χελινῶν is plausible, but the word in this sense lacks authority. Markland suggested ἐχιδνῶν, Hermann χλιδῶνων ('necklace' of vipers), Musgrave χαλινῶν. Kirchhoff reads ἐκ τρίτων αὐ=τρίτη, comparing *Orest.* 1178, Rauchenstein ἡ δ' αὖ τρίτη

νὸν. I have therefore retained the MS. *χιτώνων* as a possible reading (see note), marking it however as doubtful. Elmsley may be right in supposing that the name of some place, whence the Fury came, is lost, and in constructing *ἐκ*, etc. with *ἐρίσσει*.

l. 290. *ἄχθον* is possibly corrupt. Paley suggests *ἄχθος* 'rocky mass.' See note.

l. 294. For Badham's emendation & 'φασκ' see note.

l. 295. One MS. appears to have the correction *θαμβούμενοι*, which Seidler adopts. But the use of the middle of *θαμβεῖν* is more than doubtful, and the correction itself is uncertain.

A variant reading *πέλανον*, 'blood-gouts,' may be due to the occurrence of the same expression (*αἱματηρὸν πέλανον*) in *Alc.* 851, *Rhes.* 430. It is obviously out of place here.

l. 306. *μικρῷ*, the Aldine reading, is the simplest correction of the MS. *μακρῷ*. Nauck reads *οὐ μακρῷ*, Wecklein *ἐν παύρῳ*, which is equivalent to *μικρῷ*, but does not come quite so near the MS. reading.

l. 312. Lucian, quoting this passage, has the reading *εὐπήκτους*, Hermann reads *εὐπήκτους*, a word which is not found elsewhere, though easily compounded. That the garments were double-folded for the purpose may be assumed as a fact, but need not be distinctly stated; also the text reading *εὐπήκτους* has its own force. (See note.)

l. 343. Badham, objecting to the middle *φροντιούμεθα*, would read *φροντιούμεν οἷα χρή*. Reiske, retaining *φροντιούμεθα*, proposed *ὅσια* for *οἷα*. Possibly *θεῖα* may be right, supposing the corruption to be confined to this one word, which is by no means certain. Madvig conjectures *οὐκ ἀφροντιστήσομεν*.

l. 349. Nauck, without sufficient reason, rejects this line as spurious.

l. 353. The MSS. read *αὐτοὶ κακῶς πράξαντες*, but with *κακῶς* we require the pres. *πράσσοντες*, and even then we get a mere repetition of *δυστυχεῖς*. Seidler's *καλῶς* (a very simple correction) seems to remove all difficulty (see note), and the past part. *πράξαντες* is quite sufficient as a note of time, without the addition of *πάλαι* or *πότε*, which Hartung desiderates.

l. 359. Pierson's *οὐ* for the MSS. *οἱ* is an improvement, though *οἱ* might refer to *αὐτοὺς* in l. 357, with *Δαναῖδαι* in apposition.

l. 378. The MSS. read *κακῶν* here, as *κακῶς* for *καλῶς* in l. 353. This confusion is frequent; here the sense determines for *καλῶν*.

l. 382. Badham is probably right in rejecting this line. Although the Greeks, as well as other nations, recognised pollution from childbirth, it would hardly have been viewed in that light by its presiding goddess (*Ἄρτεμις Λοχία*). But there is no external evidence of spuriousness.

l. 386. I have retained the MS. reading *ἔτεκεν ἄν*, merely transposing the words for the sake of rhythm. Porson and others read *ἔτικτεν*,

Hermann *ποτ' ἔτεκεν*, but the *ἀν*, as Hartung observes, is necessary, as stating an hypothesis, not a fact—i.e. 'if she were so foolish, she could not be Leto's daughter.' The protasis to *ἀν ἔτεκεν* (= *εἰ οὕτως ἀμαθὴς ᾔν*) is implied in *τοσαύτην ἀμαθίαν*.

l. 395. The insertion of *Ἰοῦς* (by Erfurdt, Hermann, and others), to fill the blank in the MSS. after *διεπέρασε(ν)*, is of course conjectural. A corrector of the Florentine MS. added *ποτε*, but a spondee is required. Schöne reads *πόντου* to follow *οἶδμα*.

l. 404. Dindorf reads *κούρα δία*, i.e. Iphigenia, as subject of *τέγγει*, taking *αἷμα* as a sort of cognate accus., 'moistens with blood.' The text reading is due to Elmsley.

l. 410. Rauchenstein's correction *ἐπεμψαν* for MS. *ἐπλευσαν* is almost necessary, unless the latter can be taken in an almost transitive sense, or else *ἔχημα* as a cognate accus. = *vectionem*, instead of *vehiculum*, its proper equivalent. Dindorf reads *πόμεσαν*.

l. 413. The line as it stands does not quite correspond to the strophic line 399, but no quite satisfactory correction has been proposed. The corruption, if any, must be in *ἐπὶ πῆμασι*, and *βροτῶν* may be a gloss. Wecklein reads *ἐπὶ* (Mr. England *ἐν τε*, but the *τε* is questionable) *ποθήμασιν*. Monk's transposition of *ἐλπίς* and *ἐγένετ'* improves the metre.

l. 443. Nauck corrected to *χαίτα* (Paley *χαίταν*) from MSS. *χαίτα*.

l. 452. The text reading *ὀνείροισι συνέειν* (Kirchhoff) is perhaps the best correction for metre and sense of the MSS. *ὀνείρασι συμβαίην*. Weil, however, reads *τάν γάρ ὀνείροις ἀποβαίην*, 'may what I have seen in dreams be fulfilled,' taking *δόμοις*, etc. with *ἀπολαύειν*. This is plausible: Hermann's *ἐπιβαίην δόμοις* gives a doubtful construction.

l. 456. Markland's *δίδυμοι* for *διδύμοις* is an improvement. The initial *σ* of *συνερισθέντες* might easily cause the error.

l. 466. Köchly and others omit *Ἑλλήσι διδοῦς*; the former as a gloss on *ἡμῶν*, the latter as an insertion to complete the metre. But *παρ' ἡμῶν* refers, not to Greece, but to their adopted country of Tauri, and *οὐχ δσίας* requires *Ἑλλήσι* to define its extension.

l. 477. For the MS. *κακὸν*, which may very well stand (see note), various alterations have been proposed, as *σαφῶς*, *βροτῶν*, *ἔποι*, *ἀπὸν*, *τέλος*. If any change be made, the last of these (Weil) makes the best sense.

l. 486. A doubtful line, apparently an illustration of l. 485, introduced from the margin into the text. Paley, who retains it (reading *οὐδ'* for *οὐχ*) draws a distinction between *μέλλον*, signifying a more remote future, and *ἐγγὺς*, 'close at hand.' But *μέλλειν per se* has no such restricted force, and may be used of any future event, whether near or distant.

l. 498. The MSS. *γύναι* (for *γένει*) was probably copied in error from l. 496.

l. 556. Hartung's alteration αὐτός for οὗτος is perhaps an improvement; but the text may stand.

l. 558. The MS. τῇδε is suspicious, as implying actual presence (cp. l. 258 n.) Elmsley's αἶμα may be adopted for the sense, but it is a mere correction without authority. Weil reads τῇδε, Hermann τῷδε.

l. 560. Mr. England's suggestion οὐ τι for οὐ τὰ is plausible.

l. 573. The Florentine MS. has λείπεται as a later correction of λυπεῖται. Badham and some others adopt this; i. e. 'one thing is left (to complete his misery).' This is less likely than even λυπεῖται. Köchly reads λυπηρόν, but any certain restoration is impossible.

l. 576. The MS. reading τί δ' ἡμεῖς οἱ τ' ἐμοὶ γεννήτορες is clearly wrong, the required sense being 'what of our parents?' not 'us and our parents.' The change too of the plural ἡμεῖς to the singular ἐμοὶ is awkward. Schöne's correction οἱ φίλοι is as simple as any that has been proposed.

l. 580. τῇδε is a probable emendation for μάλιστα γ' οὕτω. Nauck reads τοῦτο, which is the wrong pronoun to refer to something that follows; Weil μάλιστα γ' ὅδε, but the γε is not wanted. Probably οὕτω was a gloss to explain τῇδε in its adverbial use.

l. 588. The MSS. reading ἀγγεῖλαι (inf.), for which Markland's ἀγγεῖλαι (opt.) is an easy correction, has been suspected on account of the occurrence of the same word in l. 582. Hence Musgrave and others read Ἀργόθεν, Wecklein Ἀργείος. On the other hand, it is plausibly argued that the repetition of the verb is intentional, in order to make this passage conform as closely as possible, in language as well as sentiment, to the preceding one; nor is the direct mention (as in Ἀργόθεν) of the place whence the messenger should have come a matter of necessity. On the whole then the slight alteration in the text, with the insertion of τ' after τὰς in the next line, seems to be all that is needed. Hermann reads ἀγγείλας, which is awkward with another participle (μολών) directly following.

l. 633. Several alterations of κατασβίσσω (e.g. κατακλύσω, κατασκευῶ, καταστειλῶ, etc.) have been proposed, through a misunderstanding of the text. (See note.)

l. 643. Portus' alteration of πιστὰς into ἀπίστους gives a mere repetition of ἀέλπτα (l. 639), to which πιστὰς forms an effective contrast.

l. 644. A word of no particular importance has dropped out after βανίσσι. Elmsley's suggestion βαρβάρων would supply both sense and metre.

l. 647. μακαίρας (Kirchhoff), for MS. μάκαρος, does not perfectly answer the strophic line (643). Schöne's μακάριος would do this, but an epithet for τύχας seems to be wanted. Seidler read μάκαρος ἴω, but ὦ, not ἴω, is the right word in a simple address.

l. 654. The MSS. reading πότερος δ' μέλλων (sc. διόλλυσθαι) cannot

stand, it being no longer doubtful which of the two friends was to die. Köchly reads *πότερος δ μέλεος ὦν*, Wecklein *μέλεος μάλλον*, but Hermann's *μάλλον* (without *μέλεος*) seems preferable. The division of the Chorus from l. 651 into two parts, combining to form an *Erodis* at *πότερος*, etc., is also due to Hermann.

l. 672. Porson reads *διήλθον*, 'I was considering,' Markland *διελθε*, 'do thou consider.' But *διελθεῖν λόγον* means 'to relate,' not 'consider,' and the verb should be in the imperfect. Also *μάθοις* in Orestes' answer points rather to something suggested by another person, than to what is passing in one's own mind.

l. 679. The MSS. *σώξουσ(αι) αὐτὸς* is objectionable on account of the elision or crasis of *αι*. Of the five instances quoted three occur in choral odes, and the remaining two are doubtful readings. Nauck reads *σῶθεις δ'* from Badham. (See note.)

l. 682. Hermann (from one copy) reads *ἀκληρον*, 'as being (now) the husband of a dowerless wife,' and therefore likely to desire the death of Orestes, which would make his sister *ἐγληρος*. This is hardly satisfactory.

l. 692. *λείπειν* is Monk's correction for the MSS. *λήσειν*, *λήγειν*. The Palatine has *λύσειν*, but *λύειν βίον* is a doubtful phrase, and *λείπειν* or *λιπεῖν* (Badham) seems probable.

l. 720. Elmsley, in deference to Porson's dictum (on *Med.* 675) that γε following *τοι* is not Attic, proposed *καίπερ ἐγγὺς ἐστῆκα*s (afterwards *ἐστῶτος*) *φόνου*, Monk and Badham *καὶ τοῦδ' ἐγγὺς ἐστῆκας*.

l. 727. The right reading *πολύθυροι* (for MS. *πολύθρηνοι*) is preserved by Aristotle, *Rhet.* 3. 6.

l. 736. This line is regarded by Badham and others as an interpolation, chiefly because it breaks the *στιχομυθία*. But see note on l. 69, and observe that here the real *στιχομυθία* may begin at l. 737, Orestes' question at l. 734 being merely an interruption of Iphigenia's speech. Besides this, the repeated mention of 'Argos' as the destination of her letter seems to be intentional. Cp. ll. 588, 589, 733.

l. 744. The suggested emendations *δώσεις* or *δώσειν*, or the change from *τοῖς ἐμοῖς* to *τοῖσι σοῖς* are unnecessary (see note). It is most unlikely that an original reading *δώσεις* should have been changed to *δώσω*, with *ἐμοῖς* following.

l. 781. Some give this line (as well as the exclamation *ὦ θεοί*) to Orestes. There seems to be no occasion to alter the MSS. distribution of parts, though there is force in Paley's remark that Orestes would hardly have refrained from some exclamation, after hearing his own name twice mentioned.

l. 782. This line is either spurious, or has been transferred from some other connexion. Many editors assign it to Iphigenia, reading *ἐρωτῶσ'*

from one MS. Hermann, also reading *ἑρωτῶς*, puts it after l. 809. Hartung reads *εἰς τὰ πῖστ' ἀφίξομαι* (Weil *ἀφίξεται*), retaining the rest of the line as in the text. The only possible meaning, as it stands, 'perhaps if I interrogate you, I shall hear something incredible,' is obviously out of place here.

l. 807. Seidler reads *γε* for *τε*, and Elmsley *οὐ κ' ἐτέρηκ' ἐγὼ*, which makes a harsh sounding line where no alteration is needed.

l. 819. A doubtful line. If any change be made, Köchly's *εὖτ' ἔρ' for οὐ γὰρ*—'when that noble marriage took me from her,' deserves attention.

l. 828. There seems to be no valid reason for rejecting *τηλύγετον*. Mr. England, slightly altering the order of the words, reads *τηλικόνδ'* (in contrast with l. 834), and inserts *πλανῶντ'* before *ὦ φίλος*. Köchly also thinks some participle is required, and suggests *μολόντα* or *φανέντα*.

l. 836. The text follows Markland's emendation of the MSS. *εὐτυχῶν ἔμοῦ*. Hermann reads *κρείσσον' . . . εὐτυχῶν τυχάν*, making Iphigenia dwell upon the happiness of Orestes rather than her own. Wecklein is probably right in suspecting *τί φῶ*; to be an interpolation.

l. 859. *δόλιον* is Monk's probable correction for the MSS. *δολίαν*. The feminine forms of *δόλιος* rarely occur. Hermann reads *δολί(α)*, adverbial.

l. 864. Hartung's *ἀπάτορα πατέρα, πότμον ἀποτμον*, though not necessary, is worth consideration.

l. 866. The text follows Monk in putting this line immediately after *ἄλλα δ' ἐξ ἄλλων κυρεῖ*, instead of after *εἰ σὺν γ' ἀδελφόν*, etc. The assignment of parts varies in different editions, the MSS. giving all to Orestes from *ἄλλα δι'* (865) to *τόλμας* (869). At all events the words *δαίμονος τύχῃ τινός* are best given to Iphigenia in continuation of the preceding line, and also because Orestes speaks elsewhere throughout this scene in iambic trimeters.

l. 869. Perhaps we should omit *δανῆς* with Monk, and read *ἔτλαν, δαίν' ἔτλαν*, as Paley suggests.

l. 886. Markland reads *ἀνὰ* for *ἄρα*, to govern *φύλα*, but the construction in the text is admissible (see note), and is further improved by Reiske's correction *δι' ὁδοῦς* from *διόδοις*. With the MS. reading both nouns (*φύλα* and *διόδοις*) will be in the cognate accus. after *σείχων*.

l. 898. One MS. inserts *φανεῖ* after *Ἀτρεΐδαν*, but it is probably a gloss to supply a verb with *ἐξανύσας*, the original reading for *ἐξανύσαι* in l. 897.

l. 901. Hermann's correction (in text) for the MSS. *καὶ κλύουσ'* *ἀπαγγεῖλαι* seems all that is required. The Chorus cannot be supposed to have any intention of 'announcing' the news. Mr. England, ob-

jecting to the participle κλύουσα without a finite verb (but see note) reads *κού κλύω παρ' ἀγγέλων*.

l. 914. *ἔστι*, for the MS. *ἔσται*, is an almost certain correction, but *πάντα* may stand (see note). If this be changed, Schöne's *τάμα* has much in its favour.

l. 942. The MSS. reading *ἐνθεν μοι πόδα* (for which Elmsley reads *μου*) has been variously emended. Badham proposed *ἔστε* for *ἐνθεν*, keeping *μοι*, Hermann *ἐνθ' ἐμὸν*, whence Nauck and Wecklein read *ἔστ' ἐμὸν πόδα*, which I have adopted in the text.

l. 952. Scaliger's correction *αὐτῶν* for *αὐτοῦ* is probable. By removing the emphasis on *πάματος* ('even the cup') it makes Schöne's proposed transposition of ll. 953, 954 to follow l. 950 unnecessary.

l. 961. To avoid the final elision, Kirchhoff, Nauck, etc. omit the *τ'* and put *δ'* after *εἰπὼν* in l. 964.

l. 966. Seidler's *διερρύμψε* (for *διηρίμψε*) is a *probable* emendation.

l. 975. Blomfield needlessly alters *σώσει* to *σώσοι* (see note).

ll. 987, 988. Hermann puts a comma after *ἐπέξεσε*, taking *σπέρμα* after *ἀγει* only, in spite of the remote position of *τε*. Badham, retaining *δεῖ* (altered by Canter to *ἀγει*), reads *διαπονῶσ' δεῖ*.

l. 992. *κτάνοντι*, Heath's correction for *κτανούντι*, a possible but doubtful form, either of the fut. or desiderative pres., found in Hom. *Il.* 18. 309 *κτανέοντα*. Monk reads *κτείνοντι*, Hermann *τοῖς κτανούσι*, but the last weakens the allusion to her father's individual act, which the context shows to be intended.

l. 994. Mr. England reads *ἀπαλλάξαι θέλω* and *σώσαι τ' ἐς οἶκους*, supposing the *θέλω* to have been shifted into l. 993 (where Markland altered it to *πάλιν*) and the text reading *ἀπαλλάξαιμεν ἄν* to be a subsequent accommodation. But perhaps no change is needed (see note).

ll. 1004, 1005. Kirchhoff proposed *οὐδέ σ' εἰ . . . σώσασαν*, Nauck reads *σώσαι τὰ σ(ά)*.

[ll. 1010, 1011. Dindorf, with much probability, rejects these two lines as spurious. They contain the doubtful Attic form *ἐνταυθοῖ*, and are a mere repetition of Orestes' expressed resolve to carry off his sister or perish in the attempt. For the MSS. *ἤξω δέ γ'* Canter reads *ἄξω δέ σ'*, and Markland *μὴ αὐτὸς* for *καὐτός*. Some such corrections are necessary, if the lines are retained; and Seidler's *ἥνπερ καὐτός ἐντεῦθεν περῶ*, 'if I pass hence,' is perhaps better than any.]

ll. 1014, 1015. Between these two lines a passage, perhaps of some length, must (as Kirchhoff observed) have fallen out. Apollo had nowhere predicted that Orestes should see his sister's face; nor is Seidler's conjecture probable, that the word *σύγγονος* (l. 86) in the original oracle may have been capable of an ambiguous interpretation,

'your sister' or 'my sister' (Artemis). Goethe, however, has made this the turning point of his play.

l. 1016. ἤδε βούλευσις is Markland's correction for the MSS. ἡ δὲ βούλησις. The latter would come in very tamely after all Iphigenia had said (ll. 989, etc.) about her determination to act with Orestes.

ll. 1025, 1026. These lines have been unreasonably suspected. Iphigenia naturally desires to know how Orestes, if concealed in the temple, means to proceed, whether by violence or craft; hence she interposes the question *ὡς δὴ σκότος*, etc.

l. 1027. *ἱεροῦ* is Dobree's emendation of the MSS. *ἱεροί*. Markland substitutes a compound of his own invention, *ἱεροφύλακες*.

l. 1031. Kirchhoff, Nauck, etc. read *σαῖσι μανίαις* for *σαῖς ἀνίας*, but the context shows that it was the crime of Orestes, rather than his madness, that Iphigenia thought of turning to account.

l. 1036. Nauck unnecessarily alters *ἔχουσ'* to *ἔχονθ'*, referring it to Orestes and *αἰτίαν* to the 'reason' why he must not be sacrificed, viz. his alleged blood-guiltiness.

l. 1046. The MSS. reading *φόνου* is probably right (see note); otherwise Brodaeus' correction *πόνου* is the simplest. Others are *δύλου*, *λόγου*, and *χοροῦ*. The last (Winckelmann's) is a tempting emendation, if any were needed. It is a stage metaphor = 'what part shall Pylades play?' Cp. Plato, *Euth.* p. 279 *τὴν σοφίαν ποῦ χοροῦ τάξομεν*; 'where shall we rank wisdom?'

ll. 1050-1055. These lines have been variously arranged. Monk and Badham assign the whole passage to Orestes, (making *τάλλα* refer to the devices for getting the image out of the temple); others give l. 1052 to Iphigenia. The sense cannot decide the question as to either line 1051, 1052, each remark being appropriate to either speaker. The arrangement in the text is according to Kirchhoff (1867) and Nauck. Monk rejects l. 1055 as spurious, chiefly on account of the grammar in *ἵσας συμβαίη*. But with Markland's correction *ἂν πάντα* (for MSS. *ἄπαντα*) the verse may be allowed to stand.

l. 1059. The MSS. read *φίλου τ' ἀδελφοῦ*, in which case *συγγόνου* must mean their cousin Pylades. But it is unlikely that he would be mentioned to the exclusion of Electra, and he is afterwards included (l. 1065). Seidler's reading *φίλου τ' ἀδελφοῦ φιλάτης τε συγγόνου* is almost equally probable with that in the text.

l. 1071. Dindorf, Nauck, etc. properly reject this line, as a needless addition, involving the ungrammatical use of *ὅτῳ* for *ᾧτινι*, as well as the mention of *τέκνα* in the case of a Chorus presumably composed of virgins (l. 130 n.).

l. 1091. Most editors adopt Barnes' correction *οἰκτρὸν* for *οἶτον*. This is of course easier, but it is unlikely that a copyist, finding *οἰκτρὸν*

in the MSS., would have changed it to *αἶον*. Probably Euripides was led to use the latter word by a recollection of Hom. *Il.* 9. 563, quoted in the note.

l. 1102. *ᾠδὴν φίλας* (or *φίλων*) is a correction by Portus and Markland for the MSS. *ᾠδὴνα φίλαν*, which involves a rather awkward apposition with *θάλλος*, making *ᾠδὴνα* = the place or scene of her travail.

l. 1113. Nauck reads *ἐν ᾧ τὰς Ἑλληνοφόνου*, to answer the strophic line 1096. But such close correspondence is unnecessary in a Glyconic system, which allows a *regular* verse, having the Choriambus (- - -) in the middle, to answer antistrophically to an *irregular* verse with the Choriambus at the end. Only if the line in *strophe* is dactylic (as l. 1092), the *antistrophe* should correspond exactly; hence *δallaμένων ἐπ'* is a necessary correction in l. 1111 for *δallaμένων ἐν*.

l. 1116. *Ἑλληνοθύτους*, a probable emendation for *μηλοθύτους*, a common epithet of altars, but inappropriate to one on which human sacrifices alone were offered. Hence Musgrave reads *οὐ μηλοθύτους*.

l. 1117. Kirchhoff's *τὸν*, should certainly supersede the MSS. *αὐτὸν*, which could not, under any circumstances, be an object of envy. Köchly reads *αἶσαν*.

l. 1120. The MSS. *μεταβάλλει* is probably corrupt. Hermann makes sense of it after a fashion by reading *δ' εὐδαιμονία* for *δυσδαιμονία*, but this introduces a very commonplace sentiment, and involves the repetition of *ἀνάγκαις* after *σύντροφος*, which seems naturally to govern *δυσδαιμονίᾳ*. The anapaest too (*μετὰβᾶλλει*) in the *base* of a Glyconic verse is extremely rare. We merely require some epithet, such as Badham's *τῇ πάλαι*, for *δυσδαιμονίᾳ*. The reading *μεταβάλλει* may possibly have arisen from a recollection of a parallel passage, such as *αἱ μεταβολαὶ λυπηρόν*, quoted in the note.

ll. 1134-1136. For Hermann's reading *ἰστιά τε πρότενοι . . . πόδας τε* see note on the passage *sub fin.* The difficulty is increased by the uncertainty of the text in the antistrophe, ll. 1148, etc.

l. 1144. The MSS. reading *παρθένος* makes doubtful sense with *εὐδοκίμων γάμον*, whether it be rendered 'a maiden of noble birth,' or 'destined for a noble husband.' Paley's suggestion *πάρος ἐν εὐδοκίμοις γάμοις*, 'where *erewhile* (I used to stand) at nuptial feasts of high renown,' is worthy of notice.

l. 1146. *πῶρος* is Hermann's ingenious correction for the MSS. *ματρὸς* (sometimes written *μῶρος*), with *περὶ* for *παρὰ* in l. 1145. He thus gets rid of the superfluous *ἐς* in the strophe, l. 1131. Such an expression as 'whirling my foot from beside my mother' for 'quitting my mother's side to join in the dance,' would be a strange one; to say nothing of the awkwardness of making *παρὰ* govern *φίλας ματρὸς*, with *πόδα*

between. Badham and some others read *θάσσις* for *θάσους*, taking *εἰλίσσουσα* as intransitive = 'dancing,' and joining *παρὰ πόδα* with *ματρὸς*, *matris vestigia premens*.

The next line (1148) is very corrupt. The MSS. read *ἀβροπλοῦ-τοιο χαίτας*, for which Markland's *χλιδᾶς* is an easy correction, *ΧΑΙΤΑC* and *ΧΑΙΔΑC* being very much alike. Wecklein prefixes *τᾶς*, to which I have added *θ'*, to connect the two clauses more closely.

1. 1168. Kirchhoff's alteration of *τὸ* into *τι* is unnecessary (see note). There is some probability in Wecklein's correction *τοῖν ξένων*, on account of the dual *δεδράκατον* following. The dual and plural numbers are however often interchanged.

1. 1174. The MSS. have *τὸδ' ἐτλη τις ἄν*, hence some editors retain the *τὸδε*, others the *τις*. The former may perhaps more easily be spared. Nauck, without necessity, inserts *γ'* after *βαρβάρους*.

1. 1181. Monk is possibly right in reading *καὶ μὴν* ('and besides' or 'ay and') for the MSS. *καὶ νῦν*.

1. 1202. For Monk's suggested emendation *δίκαιον* see the note.

1. 1209. For *τύχας* Elmsley reads *λόγους*, Hermann *ταγὰς*, but no change is needed (see note).

11. 1210-1214. In these lines the MSS. show evident signs of corruption and disarrangement. The reading is therefore to some extent conjectural; that in the text involves the least possible departure from existing copies. I have adopted Elmsley's change of *συναντῶν* to *συναντῶσιν*, Hermann's *γε δεῖ* for *οὐδεῖς* (1212), and his insertion of *εἰκότως* (1214) to complete the tetrameter; also the transposition of 11. 1212, 1213, so as to make *μηδέν' εἰς ὄψιν πελάζειν* a completion of the half-finished sentence *καὶ φίλων γε δεῖ μάλιστα*, and to avoid a needless repetition in sense of *ἐν δόμοις μένειν ἅπαντας*.

1. 1236. Kirchhoff inserts *ἔτικτε*, Paley *τεκοῦσα*, before *χρυσοκόμαν*, but according to the explanation given in the note no verb is needed here. The MSS. *Φοῖβον* after *χρυσοκόμαν* is an evident gloss to explain a common epithet of the god.

1. 1238. Weil reads *ᾄ* for *ἄ* (= *εὐστοχία ἐφ' ᾗ γάννται*) thinking that the casual mention of Artemis would be awkward and misplaced in an ode entirely addressed to Apollo. But see the note.

1. 1242. The MSS. reading *μάτηρ*, referring to Leto, is perhaps due to a misunderstanding of the application of the term to Parnassus as the 'mother of streams.' The revised reading is strongly confirmed by the position of *ματέρ(α)* between *δοτάκτων* and *ὕδατων*.

1. 1246. For *κατάχαλκος*, which is probably genuine (see note), *καθέ-λικτος*, *κατάφαρκτος*, *κατάχλαινος*, etc. have been proposed as corrections. Badham would read *σκιερὸν κάτεχ' ἄλσος εὐφύλλον δάφνας*.

1. 1260. *Ἀπόλλων* is Seidler's emendation for the MSS. *ἀπὸ*, con-

sidered as a contraction. No preposition is needed before *ζαθίων χρηστήριον*. Hermann, retaining the *ἀπὸ*, proposed to insert *Πυθῶνος*, Seidler *Λατῶος*, which Nauck has adopted.

l. 1267. *χαμύνας* is Linder's probable correction for the MSS. *γὰς εὐνάς*. The *γὰς* is certainly superfluous with *χθῶν* preceding and *Γαῖα* following. Hermann keeps *γὰς*, but reads *ἐφραζεν ἀνω*. The *τὰν* is added by a corrector in one MS. only.

l. 1271. Hermann's *Ζῆνος* for *Διὸς* is probable on account of the metre, the strophic verse 1246 having a long syllable (*εὐφύλλον*). *Διὸς* may have been a gloss; or perhaps *δίων*, as Wecklein suggests, may be right.

l. 1273. The MSS. *θεῆς* before *μήνιν* seems to be a gloss to explain *χθονίαν*, and *νυχίους τ' ἐνοπὰς* to have been transposed from l. 1277, where *ὀνείρους*, originally a gloss, had been substituted for *ἐνοπὰς* in the text. Hermann's *μήνιν νύχιον* removes all difficulties, and avoids the necessity of inserting a word (such as Köchly's *φυλάσσων*) in the strophic line 1248.

l. 1278. *λαθοσύναν*, as explained in the note, may be genuine. According to Musgrave there is a variant reading *μαντοσύναν*, which some editors adopt.

l. 1288. Hermann reads *εἰ με χρεῖ*, wrongly supposing that the Chorus had been particularly addressed as in l. 1284. But see note.

l. 1299. Paley's correction *γ' ὕμιν* seems a good one, though Hermann defends the MSS. *θ' ὕμιν*. Seidler reads simply *μέτεστιν ὕμιν*, Markland *χὺμιν*, an awkward crasis.

l. 1309. The MSS. *ψευδῶς ἔλεγον* is probably a gloss upon the original word; hence *ἔψευδον* (Hermann), *ἐπλασσον* (Badham), have been proposed. Mr. England, improving on Monk's *ἔφησαν*, reads *ἔφασκον*, which, as he observes, is likely to have been thought to require a note (*ψευδῶς ἔλεγον*) to define its meaning, = 'pretend.' Others objecting to the parenthesis follow Pierson in reading *ψευδῶς λέγουσάι μ' αἰδ' ἀπῆλυνον δόμων*, and several more emendations have been suggested.

ll. 1333-4. Nauck transposes *χεροῖ* and *ὀπισθε* for clearness; but there is no real ambiguity, and each word (especially *χεροῖ*) gains force from its position, as in the text.

l. 1346. I have not adopted Hermann's somewhat arbitrary transposition of this line to follow l. 1394. It is much more expressive where it stands, in connexion with the *first* mention of the Greek ship, as it burst upon the Messenger's view with all its equipment complete. The construction is perhaps simplified by reading *κατῆρες* (Markland), and taking *πίτυλον* in apposition with *σκάφος*, but no change is needed. (See note.)

l. 1352. If this line be removed or transferred, Kirchhoff's διδόντες for δὲ δόντες removes all difficulty. But re-arrangement is far from easy, and the order of lines as in the text may, as suggested in the note, be right. Kirchhoff proposed (l. 1352) ἡ πρυμνήσια | σπείδοντες ἦγον διὰ χερῶν, καὶ κλίμακας | πόντῳ διδόντες, etc. Köchly puts l. 1352 after l. 1349, altering ἐστῶτας into ἐστῶτες and marking a *lacuna* of a line and a half after ἐλευθέρους. Mr. England adopts this, substituting for the gap a full stop after ἐλευθέρους, but the *asyndeton* thus caused has a very harsh effect. Paley supposes our present text to have arisen from the combination of two variant readings, one being οἱ δὲ κλίμακας πόντῳ διδόντες, etc., the other οἱ δὲ κλίμακας σπείδοντες ἦγον, etc.

l. 1356. Musgrave suggests διευθυντηρίας (Reiske -ους) to agree with οἴακας, 'guiding handles,' but the text may very well stand.

l. 1371. For ὥστε ξυνάπτειν Hermann reads ὡς τῷ ξυνάπτειν, 'in the encounter;' Markland συναπειπεῖν, involving a pointless tautology with συναποκαμείν. Monk's ἐξαναπνεῖν would mean 'recover breath,' not, as he intended, 'get exhausted.' Seidler's ξυναλγεῖν is plausible, only it elsewhere means 'share' or 'sympathise in sorrow.'

l. 1380. The MSS. read φόβος δ' ἦν τέγξαι πόδα. This gap was afterwards filled, in the Palatine by ναυβάταις, and in the Florentine by ὥστε μὴ, neither of which therefore has authority. Badham suggested the text reading παρθένῳ, Kirchhoff τῇ κόρῃ or τῇ ξένῃ.

l. 1386. ναῦται νεῶς is possibly, as Badham suggests, a gloss upon some word now lost; but the words, in spite of the double genitive (see note), may be genuine. If any change be made, Nauck's νεανίαι seems to be the best.

l. 1394. Wecklein supplies σκάφος to complete the sense in place of the MSS. νεῶς, which he considers due to the corrupt reading πάλιν πρυμνήσια, corrected by Hermann from Hesychius into παλιμπρυμνηδόν. Those who place l. 1346 here of course keep νεῶς as genitive after πίτυλον.

l. 1404. The MSS. read ἐκ ἐπωμίδας; the gap is filled up in Cod. Pal. by χερῶν and in Cod. Flor. by βαλόντες, neither having any independent authority. The doubtful meaning of ἐπωμῖς makes it difficult to decide upon the reading, but for reasons stated in the note I have adopted Musgrave's transposition ἐξ ἐπωμίδων χέρας. Nauck reads εὐχερῶς ἐπωμίδας, Markland ἐκ πέπλων (Ion 1210) ἐπωμίδας, which gives good sense. Matthiae, adopting the Florentine reading ἐκβαλόντες, alters ἐπωμίδας to ὠλένας.

l. 1415. The δ' may be an interpolation. Matthiae omits it, removing the stop after ἐναντίος. But see note.

ll. 1418-19. The MSS. (text) reading, as explained in the note, may be genuine. Badham, however, reads ἡ φόνου τοῦ Ἄλλιδι ἀμνημόνευ-

τον θεόν, etc., which Köchly has adopted, changing ἀμνημόνευτον to ἀμνημόνευτος, taken transitively = 'forgetful.'

l. 1442. This line is properly rejected by Kirchhoff and most editors. It occurs only in one MS., is not needed for the sense, makes a rather awkward construction with the preceding line, and is quite likely to have been suggested by the ἀμνηρός πόνων occurring in a similar connexion in l. 92. At the same time, the mere fact of the words τῶν νῦν παρόντων πημάτων happening to recur in *Hipp.* 600, and κακῶν ἀναψυχῆς in *Supp.* 615, would not alone constitute a valid objection to their genuineness here.

l. 1470. Some lines out of this speech have apparently been lost, and probably between this line and the one preceding. Athena has been addressing Thoas; she is now seemingly in the middle of an address to Orestes, leading up to a mention of his trial before the Areopagus, which has no apparent connexion with the proposed release of the Chorus from captivity. Also from l. 1495 (ἐράσσομεν οὐτως, etc.) she had evidently given some injunctions to the Chorus, which are now missing from her speech. There is nothing for it but to leave the passage as it stands, altering only ἐκώσασά σε καὶ πρὶν γ' into ἐξέσωσα δὲ καὶ πρὶν σε on the authority of the Scholiast on Aristoph. *Ranae* 685.

l. 1472. Hermann, retaining ἐκώσασά σε, etc., above, and marking a lacuna after this line and not after l. 1469, keeps the MSS. reading εἰς ταῦτό γε and adds by way of stop-gap κρινουσα τάσδε πάντα τ' εἰσέπειρ' αἰεί. All this is pure conjecture, and although it is possible to construe εἰς ταῦτό γε with νικῶν, etc. ('deciding that according to the same rule he wins his cause who obtains equal votes'), Markland's correction ἔσται τόδε (with or without Köchly's νόμιμον for νόμισμα), is a manifest improvement.

The following scene from Aeschylus' *Eumenides*, describing the trial of Orestes before the court of Areopagus, is intended to illustrate ll. 961-967 of this play. The readings and numbering of lines are nearly according to the Cambridge text, edited by F. A. Paley.

ll. 448-467. Athena, declining to accede to Orestes' previous request that she would act as judge in this trial, convenes a body of jurors (δικασταί), who are to meet on the Hill of Ares and give their votes according to oath.

Athena.

Τὸ πρῶγμα μείζον, εἰ τις οἶσται τόδε
Βροτὸς δικάζειν· οὐδὲ μὲν ἐμοὶ θέμις

φόνου διαιρεῖν ὀξυμνήτου δίκας. 50

* * * * *
ἐπαί δὲ πρῶγμα δεῦρ' ἐπέσκηπεν τόδε. 460

φόνων δικαστὰς ὀρκίοις αἰρουμένους
θεσμὸν τὸν εἰς ἅπαντ' ἐγὼ θήσω χρόνον.

ὑμεῖς δὲ μαρτύριά τε καὶ τεκμήρια
καλείσθ', ἀρωγὰ τῆς δίκης ὀρκώματα.

κρίνασα δ' ἄστων τῶν ἐμῶν τὰ βέλτατα 465

ἤξω διαιρεῖν τοῦτο πρῶγμ' ἐτητύμως,
ὄρκον πορόντας μὴδὲν ἐκδικον φράσειν.

ll. 536-543. Enter ATHENA, as president (ἡγεμὼν) of the court: she bids the herald proclaim silence.

Ath. κήρυσσε, κήρυξ, καὶ στρατὸν κατειργάθου.

* * * * *
πληρουμένου γὰρ τοῦδε βουλευτηρίου 540

σῆγαν ἀρήγει καὶ μαθεῖν θεσμοῖς ἐμοῖς
πόλιν τε πᾶσαν ἐς τὸν αἰανῇ χρόνον

καὶ τὸνδ', ὅπως ἂν εὖ καταγνωσθῇ δίκη.

ll. 544-551. APOLLO being present, the Chorus of Furies challenge his right to appear: he replies that he is there both as witness and as advocate for Orestes.

Cho. ἀναξ "Απολλον, ὦν ἔχεις αὐτὸς κράτει.
τί τοῦδε σοὶ μέτεστι πρᾶγματος, λέγε. 545

Apoll. καὶ μαρτυρήσων ἦλθον· ἔστι γὰρ νόμῳ
ικέτης δδ' ἀνὴρ καὶ δόμων ἐφέστιος

ἐμῶν φόνου δὲ τοῦδ' ἐγὼ καθάρσιος;
καὶ ξυνδικήσων αὐτός· αἰτίαν δ' ἔχω

τῆς τοῦδε μητρὸς τοῦ φόνου. σὸν δ' εἰσαγε 550

ὅπως ἐπίστα τήνδ' ὁ κυρώσων δίκην.

ll. 552-578. ATHENA, as εἰσαγωγεὺς, introduces the suit; Orestes and the Chorus plead against each other.

Ath. ὑμῶν ὁ μῦθος, εἰσάγω δὲ τὴν δίκην.
ὁ γὰρ διώκων πρότερος ἐξ ἀρχῆς λέγων

γένοιτ' ἂν ὀρθῶς πρᾶγματος διδάσκαλος.

Cho. πολλὰ μὲν ἔσμεν, λέξομεν δὲ συντόμως. 555

ἔπος δ' ἀμείβου πρὸς ἔπος ἐν μέρει τιθείς.
τὴν μητέρ' εἰπέ πρῶτον εἰ κατέκτονας.

Or. ἔκτεινα· τούτου δ' οὐτις ἀρησις πέλει.

* * * * *
Cho. εἰπεῖν γε μέντοι δεῖ σ' ὅπως κατέκτανες.

Or. λέξω· ξιφουλκῶ χειρὶ πρὸς δέρην τεμῶν.

Cho. πρὸς τοῦ δ' ἐπέσιθης καὶ τίνος βουλευμάσι;

Or. τοῖς σοῦδε θεσφάτοι· μαρτυρεῖ δέ μοι.

- Cho.* ὁ μάντις ἐξηγητὸ σοι μητροκτονεῖν; 565
Or. καὶ δευρὸ γ' αἶ τὴν τύχην οὐ μέμφομαι.
Cho. ἀλλ' εἰ σε μάρφει ψῆφος, ἀλλ' ἔρεῖς τάχα.
Or. πέποιθ', ἀρωγὰς δ' ἐκ τάφου πέμψει πατήρ.
Cho. νεκροῖσι νυν πείσεται μητέρα κτανών.
Or. δυοῖν γὰρ εἶχε προσβολὰς μασμάτων. 570
Cho. πῶς δὴ; δίδαζον τοὺς δικάζοντας τάδε.
Or. ἀνδροκτονούσα πατέρ' ἐμὸν κατέκτανεν.

* * * * *

ll. 579-591. Orestes appeals to Apollo to witness in his cause; Apollo promises that he shall have strict justice dealt him.

- Or.* ἤδη σὺ μαρτύρησον. ἐξηγοῦ δέ μοι,
 Ἄπολλον, εἰ σφε ξὺν δίκῃ κατέκτανον. 580
 δρᾶσαι γὰρ ὥσπερ ἐστὶν οὐκ ἀρνούμεθα·
 ἀλλ' εἰ δίκαιός εἶτε μὴ τῇ σῇ φρενὶ
 δοκεῖ τόδ' αἶμα, κρίνον, ὥς τούτοις φράσω.
Apol. λέξω πρὸς ὑμᾶς τόνδ' Ἀθηναίᾳς μέγαν 585
 θεσμὸν δίκαιος, μάντις ὦν δ' οὐ ψεύσομαι.
 οὐπώποτ' εἶπον μαντικαῖσιν ἐν θρόνοις,
 οὐκ ἀνδρὸς, οὐ γυναικὸς, οὐ πάλεως πέρι,
 δ' μὴ κελεύσαι Ζεὺς Ὀλυμπίῳ πατήρ.
 τὸ μὲν δίκαιον τοῦθ' ὅσον σθένει μαθεῖν,
 βουλῇ πιφαύσκω δ' ὑμῖ ἐπισπείσθαι πατρός. 590
 ἔρκος γὰρ οὔτι Ζηνὸς ἰσχύει πλέον.

(In what follows, to l. 643, Apollo expounds at some length the law of homicide, answering the several objections interspersed by the Furies, and clearing Orestes.)

l. 644-680. Athena, as president (ἡγεμὼν) bids the jurors give their votes, reminding them of the sanctity of their office, and of the place in which they were assembled.

- Ath.* ἤδη κελεύω τοὺσδ' ἀπὸ γνώμης φέρειν 645
 ψῆφον δίκαιαν, ὥς ἅλις λελεγμένον.
Cho. ἡμῖν μὲν ἤδη πᾶν τετόξευται βέλος.
 μένω δ' ἀκοῦσαι πῶς ἀγὼν κριθήσεται.
Ath. τί γάρ; πρὸς ὑμῶν πῶς τιθεῖσ' ἀμομφος ᾧ;
Cho. ἡκούσασθ' ὦν ἡκούσατ', ἐν δὲ καρδίᾳ 650
 ψῆφον φέροντες ἔρπον αἰδεῖσθε, ξένοι.
Ath. κλύουσ' ἂν ἤδη θεσμὸν, Ἀττικὸς Λεῶς,
 πρῶτας δίκας κρίνοντες αἵματος χυτοῦ.
 ἔσται δὲ καὶ τὸ λοιπὸν Αἰγέως στρατῷ
 αἶν δὲ δικαστῶν τοῦτο βουλευτήριον.
 πάγων δ' ὄρειον τόνδ', Ἀμαζόνων ἔδραν 655
 σκηπὰς θ', ὅτ' ἔλθον Θησέως κατὰ φθόνον

στρατηλατούσαι, καὶ πόλιν νεόπτολιν
 τήνδ' ὑψίπυργον ἀντεπύργωσαν τότε,
 Ἄρει δ' ἔθνον, ἐνθεν ἔστ' ἐπάνυμος
 πέτρα πάγος τ' Ἄρειος· ἐν δὲ τῷ σέβας
 ἀσπῶν, φόβος τε ξυγγενῆς τὸ μὴ ἀδικεῖν
 σχῆσαι τό τ' ἡμᾶρ καὶ κατ' εὐφρόνην ὁμῶς,
 αὐτῶν πολιτῶν μὴ πικαινούντων νόμους.

* * * * *

τοιόνδε τοι ταρβούντες ἐνδίκως σέβας,
 ἔρυμά τε χώρας καὶ πόλεως σωτήριον
 ἔχοιτ' ἂν οἷον οὔτις ἀνθρώπων ἔχει
 οὔτ' ἐν Σκύθαισιν οὔτε Πέλοπος ἐν τόποις.
 κερδῶν ἀθικτον τοῦτο βουλευτήριον,
 αἰδοῖον, ὀξύθυμον, εὐδόντων ὑπερ
 ἔγρηγορός φρούρημα γῆς καθίσταμαι.
 ταύτην μὲν ἐξέτειν' ἐμοῖς παραίνεσιν
 ἀστοῖσιν ἐς τὸ λοιπόν. ὀρθοῦσθαι δὲ χρῆ
 καὶ ψῆφον αἶρειν καὶ διαγνῶναι δίκην
 αἰδουμένους τὸν ὅρκον. εἰρηται λόγος.

(During a dialogue in distichs (ll. 681-703), in which Apollo and the Chorus indulge in mutual recriminations, each juror in turn takes his ballot from the altar and drops it into one of the two urns for acquittal or condemnation.)

ll. 704-723. Athena now declares her intention of giving her vote for Orestes, deciding at the same time that if the number of votes be found equal, he shall be acquitted. This actually happens, and the result is declared accordingly.

Ἀθή. ἐμὸν τόδ' ἔργον, λοισθίαν κρίναι δίκην
 ψῆφον δ' Ὀρέστη τήνδ' ἐγὼ προσθήσομαι.
 μήτηρ γὰρ οὔτις ἐστὶν ἢ μ' ἐγένετο,
 τὸ δ' ἄρσεν αἰνῶ πάντα, πλὴν γάμου τυχεῖν,
 ἅπαντι θυμῷ, κάρτα δ' εἰμὶ τοῦ πατρός.
 οὔτω γυναικὸς οὐ προτιμήσω μόρον
 ἀνδρα κτανούσης δωμάτων ἐπίσκοπον.
 νικᾷ δ' Ὀρέστης, κὰν ἰσόψηφος κριθῇ.
 ἐκβάλλεθ' ὡς τάχιστα τευχέων πάλους
 ὅσους δικαστῶν τούτ' ἐπέσταλται τέλος.

Or. ὦ Φοῖβ' Ἀπολλων, πῶς ἀγὼν κριθήσεται;

Cho. ὦ Νῆξ μέλαινα μήτηρ, ἄρ' ὀρᾷς τάδε;

Or. νῦν ἀγχιόντης μοι τέρματ', ἢ φάος βλέπειν.

Cho. ἡμῖν γὰρ ἔρρειν, ἢ πρόσω τιμὰς νέμειν.

Αἰοί. πεμπάζετ' ὀρθῶς ἐκβολὰς ψῆφον, ξένοι,

τὸ μὴ ἀδικεῖν σέβοντες ἐν διαίρεισι.

γνώμης δ' ἀπούσης πῆμα γίνεται μέγα. 720
 βαλοῦσά τ' οἶκον ψῆφος ἔρθωσεν μία.
 Ath. ἀνὴρ δδ' ἐκπέφυγεν αἵματος δίκην.
 ἴσον γάρ ἐστι τἀρίθμημα τῶν πάλων.

The Furies, filled with rage at the escape of their victim, complain loudly of their treatment at the hands of the goddess; but Athena reassures them by the promise of a temple near the Acropolis of Athens, with due rites for all future time.

The following passages from Ovid, closely illustrating scenes from the *Iphigenia in Tauris*, are appended for the purpose of comparison. The references in the footnotes are to the lines of the play.

I. *Epistolae ex Ponto* 3. 2. 45:—

Est locus in Scythia, Tauros dixere priores;
 Consortem Phoebi gens colit illa locum.
 Tempia manent hodie vastis innixa columnis¹;
 Perque quater denos itur in illa gradus,
 Fama refert illic signum caeleste² fuisse;
 Quoque minus dubites, stat basis orba³ dea,
 Araque, quae fuerat natura candida saxi,
 Decolor affuso tincta cruore rubet⁴.
 Sacrifici genus est (sic instituere priores)
 Advena virgineo caesus ut ense cadat.
 Regna Thoas habuit, Maeotide clarus in ora,
 Nec fuit Euxinis notior alter aquis.
 Sceptra tenente illo, liquidas fecisse per auras
 Nescio quam dicunt Iphigenian iter;
 Quam levibus ventis sub nube per aëra vectam⁵
 Creditur his Phoebe deposuisse locis.
 Praefuerat templo multos ea rite per annos,
 Invita peragens tristia sacra manu⁶:
 Quum duo velifera iuvenes venero carina,
 Presseruntque suo litora nostra pede.
 Par fuit his aetas, et amor, quorum alter Orestes,
 Alter erat Pylades; nomina fama tenet.
 Protinus immitem Triviae ducuntur ad aram
 Evincti geminas ad sua terga manus⁷.

¹ l. 128.
⁶ ll. 385-390.

² ll. 88, 986.
⁷ l. 456.

³ l. 997.

⁴ l. 73.

⁵ l. 29.

*Spargit aqua captos lustrali*¹ Graia sacerdos,
 Ambiat ut fulvas infula longa comas.
 Dumque parat sacrum, dum velat tempora vittis,
 Dum tardae causas invenit usque morae;
 'Non ego crudelis'²—iuvēnes ignoscite'—dixit;
 'Sacrā suo facio barbariora loco.
 Ritus is est gentis. Qua vos tamen urbe venitis?
 Quove parum fausta puppe petistis iter?'
 Dixit; et audito patriae pia nomine virgo
 Consortes urbis comperit esse suae.
 'Alter et e vobis,' inquit, 'cadat hostia sacri;
 Ad patrias sedes nuntius alter eat'.³
 Ire iubet Pylades carum periturus Oresten.
 Hic negat; inque vicem pugnat uterque mori.
 Exstitit hoc unum quo non convenerat illis;
 Cetera par concors et sine lite fuit.
 Dum peragunt pulchri iuvenes certamen amoris,
 Ad fratrem scriptas exarat illa notas⁴.
 Ad fratrem mandata dabat, cuique illa dabantur
 (Humanos casus aspice) frater erat⁵.
 Nec mora; de templo rapiunt simulacra Dianae,
 Clamque per immensas puppe feruntur aquas.
 Mirus amor iuvenum, quamvis perire tot anni,
 In Scythica magnum nunc quoque nomen habet.

II. *Tristia* 4. 4. 63:—

Nec procul a nobis locus est, ubi Taurica dira
 Caede pharetratae pascitur ara deae.
 Haec prius (ut memorant) non invidiosa nefandis,
 Nec cupienda bonis, regna Thoantis erant.
 Hic *pro supposita* virgo Pelopaea *cerva*⁶
 Sacra deae coluit qualiacunque suae.
 Quo postquam, dubium pius an sceleratus, Orestes
 Exactus furiis venerat ipse suis,
 Et comes exemplum veri Phocaeus amoris,
 Qui duo corporibus, mentibus unus erant—
 Protinus evincti Triviae ducuntur ad aram,
 Quae stabat geminas ante cruenta fores⁷.

¹ ll. 442, 622.
 l. 585.

² ll. 345, 585.
⁵ ll. 791, 792.

³ ll. 582–596.
⁶ ll. 28, 783.

⁴ Contrast
 l. 73.

Nec tamen hunc sua mors nec mors sua terruit illum;
 Alter ob alterius funera maestus erat.
 Et iam *constiterat stricto mucrone sacerdos*¹,
 Cinxerat et Graias barbara vitta comas;
 Quum vice sermonis fratrem cognovit, et illi
 Pro nece complexus Iphigenia dedit.
 Laeta deae signum, crudelia sacra perosae
*Transtulit ex illis in meliora locis*².

¹ Contrast l. 40.

² ll. 1086-1088.

INDEX.

The references are to the Notes and the Pages of the Introduction.

- Abstract for concrete noun, 386, 525.
 Accusative cognate, 225, 277, 529, 649.
 — in apposition with clause, 455, 1460.
 — of respect, 1346.
 Adjectives in -αιος, 1202.
 — in fem. form with neuter nouns, 1235.
 — instead of local adverbs, 1424.
 — 'proleptic' use of, 48.
 Adverbs of motion, use of, 1042.
 'Aetiology,' meaning of the term, xiv, note.
 ἀγαλμα, meaning of, 273.
 Agamemnon at Aulis, xvi.
 — murder of, xvii.
 ἀγχιπλους πόρος, 1325.
 αἰδώς, special sense of, 949.
 ἀκίνητος, of sacred objects, 1157.
 ἀκροθίνια, 75, 459.
 Alcione, legend of, 1089.
 ἀλλὰ ... γάρ, construction of, 118 (Aic. 422).
 ἀλλάσσεσθαι, meaning of, 292.
 ἄλλως = frustra, 538.
 ἄμικτος, meaning of, 402.
 ἄμλλα and its cognates, 411 (Hel. 165).
 ἀμφὶ with dative, 6.
 Amphitrite, 425.
 ἀν, doubled for emphasis, 245.
 — omitted (with subjunctive), 1064.
 'Anacoluthon,' 606, 964.
 ἀναστέλλειν, meaning of, 1378.
 Anaxibia, 918.
 Ancient oracles, 1266.
 ἀνθ' ὅτου, construction of, 926.
 ἀντίπαλος, meaning of, 179.
 Aorist of intended act, 351, 550 (Hel. 348).
 — momentary action, 992.
 ἀπέπτυσσα, an exclamation, 1161.
 ἀποβλέπειν, special sense of, 928.
 ἀποδίδοναι = reddere, 791.
 ἀποθίσθαι = reponere, 376.
 ἀπολέσθαι, of exile, 541.
 Apollo, birth of, 1099.
 Apposition of singular with plural, 349, 579.
 ἀπτερος ὄρνις, 1095.
 ἀρα, force of, 351, 369, 569, 1310.
 ἀρα for ἀρα (!), 472.
 Areopagus, institution of, 945, etc.
 Argos, seat of Hera's worship, 221.
 Aristophanes, his parodies of Euripides, 1, 138, 344, 491, 512.
 ἀρῶ (fut. of ἀρῶ) with αἰ, 117.
 Artemis, attributes of, 21, 127.
 — Brauronia, 1453, xv.
 — Eileithyia, 1228.
 — at Halae, 1453, xv.
 — Calliste, xv, note.
 — Tauropolos, 1455, xvi.
 Article, as relative pronoun, 35.
 — emphatic, 320, 1366.
 — generalising force of, 390.

δοτακτα ὕδατα, 1242.
 Athens, epithets of, 1088, 1130.
 Attraction of case, 963.
 ἄφαρ, rare in tragedy, 1274.
 Baal-Moloch, 626.
 βαρκεύειν, in passive sense, 1243.
 βάρβαρος, how used, 1337.
 Βοσπόρος, popular derivation of, 392.
 Brauronian Artemis, 1453, xv.
 Bridal festivities, 1144-1149.
 Burial rites, 632-635.
 Calchas, story of his death, 531.
 'Calculus Minervae,' 966.
 Ceremonial purifications, 1193, 1216 (*Hel.* 865).
 Clytaemnestra, 5, 209, 365, 818.
 Commos, 123, 643 (*Hel.* 164).
 'Constructio praegnans,' 1182.
 'Cursus Achillis,' 435.
 Cutting the hair in mourning, 172.
 Cyclopiian walls, 845.
 Cynthus, mountain in Delos, 1098, 1240.
 Cypria of Stasinos, 21, xvi.
 χάριν, with adj. in attribution, 566, 1445.
 χρή, with a dative, 71.
 χρύσεος with ὅ, 1253.
 Date of the *Iphigenia in Tauris*, vii.
 Dative of circumstance, 15, 471.
 — instrument, 433, 519, 1110, 1283.
 — local, 1143, 1236.
 — purpose, 1040.
 — relation, 771.
Dativus Ethicus, 1046, 1076.
 — *incommodi*, 1419.
 δέ, special force of, 804.
 Delos, island of, 1099.
 Delphi (γῆς ὀμφαλῶς), 1258.
 Delphic temple, 1275.
 δέλτοι, description of, 727.
Deus ex machina, 1435, xiv.
 διαδοχαί (διαδέχασθαι), 79.

Dictynna, legend of, 127.
 δίκαιον, substantive, 559.
 δίκην παρέχειν, 944.
 Dioscuri, protecting sailors, 272 (*Hel.* 1500).
 δίπτυχοι = δύο, 242, 474.
 διαθέντες = θανόντες, 199, 230.
 'Dochmiac' metre, 827.
 δόρυ = στρατός, 1326.
 Double entente, 1195, 1197.
 Double question, 1359.
 Dream-oracle at Delphi, 1263.
 δρόσος = ὕδωρ, 255.
 δυσ-, force of prefix, 144.
 ἐγκεῖσθαι, sense of, 145.
 Editions of the *Iphigenia*, xviii, xix.
 εἰ γάρ = *utinam*, 1221 (*Alc.* 91).
 εἶεν, its derivation, 467.
 εἰς μέσον, meanings of, 420.
 ἐκ, of the agent, 552, 1076.
 ἐκβαλεῖν, doubtful sense of, 96.
 ἐκβολος, meaning of, 1042.
 ἐκνεύειν, meaning of, 1186, 1330.
 ἐλέγχειν, a legal term, 1179.
 Elision at end of a line, 961.
 Ἑλλάς, as adjective, 495.
 Ἑλλην, as adjective, 72, 341.
 ἔμπτυρα, in divination, 16.
 ἐν ἡδονῇ and similar phrases, 491.
 ἐξάρχειν (δρῶν), 743.
 ἐπείγασθαι, sense of, 1393.
 ἐπευφημεῖν, 1403.
 ἐπὶ with dative, 25, 471, 680, 728, 1491.
 ἐπισκήπτειν with accus., 701 (*Alc.* 336).
 ἐπισκοπεῖν, special sense of, 1414.
 ἐπιστροφῇ, meaning of, 671 (*Hel.* 440).
 ἐπωμίδες, doubtful sense of, 1404.
 ἐπωτίδες (of a ship), 1350.
 ἐρᾶν, meaning of, 514.
 ἐρμηνεύς, in a general sense, 1302.
 ἐσθλῶς (εἰσθλῶς, etc.), impersonal, 1340.
 Etymologies, fanciful, 32, 1455 (*Hel.* 9).
 εὐδαίμων, epithet of Athens, 1088.

εὐθυγηρία, 1356.

εὐναίος, probable sense of, 432.

εὔπαις, its application, 1234.

Euripides and Goethe compared, x-xiii.

— and the popular religion, 380.

— fond of verbal repetitions, 835, 864, 869 (*Hel.* 207).

— his attempts at etymology, 32, 1455.

— his dislike of soothsayers, 573, (*Hel.* 744).

— ridiculed by Aristophanes, 1, 138, 344, 491, 512.

Euripus, strait of, 6.

εὐρίσκειν and εὐρίσκεισθαι, 875.

Eurotas, valley of the, 134.

η for α in contractions (ἦν, etc.), 311.

ἦνίκα with optative, 347.

Festival of Xoës, 958.

Furies, how represented, 285, 289.

— of Orestes, 292, 935, 970.

Future middle, in passive sense, 1047 (*Alc.* 322).

γάρ, different uses of, 38, 328, 533, 646, 670, 994, 1032, 1201.

γε, force of, 113, 912, 1050.

Genitive, after interjections, 869.

— attributive, 1384.

— causal, 196.

— of definition, 96.

— of direction towards, 360.

— of relation, 1464.

— subjective, 211.

Goethe's *Iphigenie*, 199, 468, 1401, x, xi.

Halae, temple of Artemis at, 1453, xv.

Hands, position of, in prayer, 269. 'Hendiadys,' 626.

Hera, her worship at Argos, 221.

Herodotus, his account of Tauri, 39, xv.

Hippodamia, story of, 2, 825.

Homer, story of Orestes in, xvi.

Homicide, how regarded by Greeks, 947.

Human sacrifices, where offered, xv.

ι, quantity of in ἴημι, 298.

Images fallen from heaven, 88, 977.

Impalement, 1429.

Imperfect, of uncompleted act, 27, 360, 920.

ἴνα, with aor. indicative, 357.

Indicative for opt. in dependent clause, 668.

Infinitive after φάσθαι, 1342.

— exegetical, 454.

— of purpose, 761, 944.

Ino, legend of, 270.

Intransitive verbs in passive voice, 367.

Io, legend of, 392.

Iphigenia, at Aulis, 214, 365.

— as a goddess, 1467, xv, xvi.

— character of, xiii.

— early legends of, xvi.

— not mentioned by Homer, xvi.

Iphigenia in Tauris, characters in, xii, xiii.

— contrasted with Goethe's play, xi.

— compared with *Helena*, x.

— modern imitations of, xvii.

— MSS. and editions of, xviii, xix.

— plot of, viii-x.

— probable date of, vii.

— sources whence derived, xvi.

Irony, in tragedy, 350, 474, 592, 628.

ιστάναι βοήν, 1307.

καί, explanatory, 1376.

καί μὴν, 236, 513.

καί μὴν . . . γε, 1050.

καί τις and τις καί, etc., 254 (*Alc.* 142).

καίςθαι, καίςθαι, 105.

καταδοκῆν, meaning of, 313.

κατακρημνίσθαι, 1429.

κατάρχεσθαι (sacrificial term), 40, 244, 1154.

κτάσθαι δειλίαν, etc., 676.

λακτίζειν (metaphorical), 1396.
 λατρεύειν, construction of, 1115.
 Laughter of enemies, 502.
 Leuce, island of, 435.
 Libations to the dead, 61.
 λιπαρά, epithet of Athens, 1130.
 λόγος, various senses of, 578, 794, 912, 1358.
 λόχιαi Moίραι, 206.
 Lucretius, Iphigenia's sacrifice in, 212.
 μαγεύειν, meaning of, 1338.
 μάλλον μάλλον, 1406.
 Marriage customs, 818.
 — offerings, 1228.
 μάταιος, special sense of, 275.
 μέλεσθαι (πυρί, etc.), 646.
 μέλπειν = *laudare*, 429.
 μέν . . . δέ, in contrasted clauses, 116, 117.
 μετελθεῖν, sense of, 14.
 μέτεστι, construction of, 1299.
 μή with indicative, 67.
 — participle, 739, 907.
 'Momentary' aorist, 550, 862, 1023, 1042 (*Alc.* 1095).
 Nautical terms, 1134, 1350, 1356.
 Nereides, 428.
 Neuter pl. in apposition with sentence, 619, 650.
Nominativus pendens, 695, 947.
 νοσεῖν, secondary sense of, 536, 1018.
Nostoi of Agias, xviii.
 νόστος, νοστεῖν, 1112 (*Hel.* 428).
 Nouns masc. in form with fem. in attribution, 341, 586.
 νυκτὸς ὄμμα, 110.
 ὅδε and οὗτος, contrasted, 915.
 Oenomaus slain by Pelops, 825.
 Offerings to the dead, 61, 162.
 οἶδα = 'remember', 852.
 οἶσθ' ὃ (δράσω, etc.), 759, 1203.
 οἷς μέν . . . τοῖς δέ, 419.
 ὁ μέν, omitted, 1350.
 ὁ μέν τις, force of, 1407.

ὄμμα νυκτὸς, 110.
 ὀναισθε (form of blessing), 1078.
 ὄνομα, in various uses, 663, 697, 905.
 ὅποι = ἐκεῖσε ὅπου, 113, 119.
 ὅπως after δέδοικα, 995.
 — elliptical, 321.
 Oracles in Greece and Italy, 1266.
 Order of words, peculiar, 873, 903.
Oresteia of Stesichorus, xvii.
 Orestes, character of, xiii.
 — legend of, xvii.
 — his friendship with Pylades, xiii.
 ὄσια, substantive, 1161, 1462.
 ὅστις = εἰ τις, 606, 1064.
 — indefinite force of, 355 (*Alc.* 17).
 οὐ γὰρ ἀλλὰ, 1005.
 οὐδαὶς φθόνος, 503.
 οὐκ ἂν φθάνοις, 245 (*Alc.* 662).
 οὐ μὴ, explained, 18 (*Hel.* 292).
 οὐ μὴν ἀλλὰ, 630.
 οὖν, force of, 272.
 οὔτε . . . καί, 591.
 οὔτε . . . οὐ, 354, 373.
 ὀφλισκάνειν (*μαρίαν*, etc.), 488.
 'Oxymoron', 202, 559, 566, 832, 864.
 ὡλένη (descriptive) for χεῖρ, 966.
 ὥς δὴ, force of, 1184, 1336.
 ὥς = οὕτως, 603.
 ὥς for ὥστε, with infin., 300.
 ὥστε for ὥς ('like'), 359.
 Paean, to whom addressed, 185 (*Alc.* 424).
 Palaemon, legend of, 270.
 παλαμναῖος, meaning of, 1218.
 παλιμπρυνηδόν, 1395.
 πάλιν, as adv. of place, 1165.
 Panathenaea, festival of, 223.
 Pandean pipes, 1126.
 πάρος = *potius*, 656.
 παρ' οὐδέν, etc., 732.
 Parodies of Euripides, 1, 138, 344.
 Participle after λέγειν, etc., 1047.
 πειρατήριον, sense of, 967.
 πέλας παρῆναι, 317.
 πέμπειν = 'conduct', 1130.
Peplus of Athena, 221.

πρωμένος, personal, 1438.
 περιβάλλειν, double construction
 of, 799.

Phineus, legend of, 422.

πίτυλος, meanings of, 307, 1050,
 1346 (*Alc.* 814).

Plural and singular, interchanged,
 995.

— of 'dignity,' 109 (*Alc.* 132).

— verb with collective noun, 326.

πόδες (nautical term), 1134.

ποί; = 'wherefore?' 77.

πορθεύειν (metaphorical), 237,
 266, 735, 936, 1435.

πόρος = πόντος, 253.

Portents and prodigies, 1165.

Poseidon, patron of Troy, 1414.

πῶς ἄν; expressing a wish, 627

Present, denoting continuance,
 1319.

— graphic, 8, 23.

— historic, 561.

— for perfect, 989.

Prologue, its definition, 1.

προβέσθαι, special sense of, 1225.

προστροπή, meaning of, 618.

πρόσφαγμα, — 243 (*Hel.* 1255).

προτείνειν, special sense of, 370
 (*Hel.* 28).

πρότοννοι (nautical term), 1134.

Proverbial expressions, 759, 910,
 1193, 1480, 1491.

Punishment, barbarous modes of,
 1429.

πυνθάνεσθαι, sense of, 809.

Purification by water, 1193.

Pylades, character of, xiii.

Python slain by Apollo, 1245.

φθείρεσθαι, of shipwreck, 276.

φόρτος (κακῶν, etc.), 1306.

φῶς, φῶος = 'preserver,' 187, 849.

φωσφόρος, title of Artemis, 21.

ψῆφος Ἀθηνᾶς, 966.

Race-course, metaphors from, 81,
 815.

Racine's *Iphigénie en Aulide*, xviii.
 ράπτειν μόρον (δόλον, etc.), 681.

ρεῦμα στρατοῦ, 1437.

ῥιπή ποδῶν, 885.

ῥόθιος, adjective, 407, 1133.

Sacred rivers, 399.

Sacrifice of Iphigenia, 27-29.

Sacrificial rites, 40.

Sea-bathing, 1193.

'Sigmatism' in Euripides, 765.

Singular and plural interchanged,
 995.

σκολοπίζειν, 1429.

σκότος, gender of, 1025.

Soothsayers, invective against, 573.

σῶζειν = *lacere*, 1062.

σωζομένης μοίρας, 1491.

Stasinus, his *Cypria*, xvi.

Stesichorus, his *Oresteia*, xvii.

στόλος (nautical term), 1134.

στομοῦσθαι, meaning of, 287.

Strophius, father of Pylades, 811,
 918, xvii.

Subjunctive for optative, 445.

συγχωρεῖν, fut. middle of, 741.

συμβάλλειν = *conijcere*, 55.

συμφορά, senses of, 1317.

συνάπτειν, probable sense of, 1371.

συντείνειν, special sense of, 207.

συστέλλεσθαι, special sense of, 295.

Symplegades Insulae, 124, 241.

Tantalidae, race of, 1, 191, 199.

Tauropolia, festival of, xv.

Tauropolos, derivation of, 1455, xv.

Tautology in Euripides, 491.

τε . . . καὶ, καὶ . . . καὶ, etc., 675.

τε . . . οὐδ' ὅτε . . . οὐτε, 1367,
 1478.

'Tertiary predicate,' 1163, 1171.

τηλύγετος, doubtful sense of, 828.

Themis, oracle of, 1248, 1263.

Thoas, character of, xiii.

τί γάρ; elliptical, 533, 820.

τιμᾶν = *colere*, 54, 748.

'Tmesis,' 832, 880.

τοι, force of, 111, 670.

Triglyphs (in architecture), 113.

Trochaic tetrameters, 1203.

- τροχίλατος, 82.
 τυγχάνειν, special sense of, 1321.
 θάλος (metaphorical), 171, 208,
 232.
 θέσθαι τέχνην, etc., 712.
 ὑπὸ, in primitive sense, 1257.
 Verbal paradoxes, 512.
- Verbal repetitions, 138, 402, 835,
 864 (*Hel.* 195).
 Voices, supernatural, 1386.
 Vowel lengthened before ρ, 253.
 Women, education of, 584.
 Writing tablets, 727.
 ζα-, intensive prefix, 1111.

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